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PAINTER 12

ANDREW JONES DELVES INTO THE NEW FEATURES

No.1 FOR DIGITAL ARTISTS

Inside

HOW TO CREATE PASTEL PORTRAITS

IS DIGITAL PIRACY DESTROYING COMICS?

FANTASY ART FROM AROUND THE GLOBE

WE ♥ MANGA ART

Fresh ways to paint magical manga panels and characters. **PLUS!** Your beginner's manga guide!

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Cover art by Genzoman
Visit genzoman.deviantart.com
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Welcome... to a magical issue



How are you all? Feeling a little under the weather? Got one of those nasty 24-hour bugs? This may seem like a strange line of questioning, but knowing what's in store in this month's issue, some of you will be throwing sickies from work just so you can get stuck in. Apart from the usual array of

wonderment inside every issue of ImagineFX, there's a whole day of stuff to watch on the DVD! Well, okay, ever-so-nearly a day – 1,338 minutes to be precise. That's more than 22 hours of video guidance for you to watch and learn from.

On the DVD and on page 72, Genzoman shares his process for creating his retina-burning, colourful cover art – he created the background and characters separately. And on page 76, there's guidance from Omar Dogan on how to create a manga page. If you're just starting out in manga, you'll need to head straight to page 42 for unmissable how-to advice from the pros.

Elsewhere in this mighty tome, Andrew Jones reveals how he uses the newly released Painter 12 (page 92), and we give you the lowdown on what Corel has added to the latest version of the software on page 50.

Oh, and there's the best collection of artists from around the globe from page 8 onwards, and even more pros lining up to share their secrets from page 71. Phoned your boss yet? Let's hope you recover just in time for next month...

Claire

Claire Howlett, Editor
claire@imaginefx.com

*Our special cover for
subscribers this issue.*



Tell us what you think!

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FANTASY & SCI-FI DIGITAL ART ImagineFX

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Featured artists

ImagineFX brings together some of the world's finest artists to share their techniques and inspiration for creating stunning artwork



Omar Dogan



A senior artist at comic and concept art studio UDON in Canada, and a professor at

Seneca College of Digital Painting, Omar is experienced in manga-style illustration. On page 76 he turns his attention to the process of creating a typical manga page, from line art to colourisation. If you want to create your own manga publications we'd recommend starting here.

omar-dogan.deviantart.com



Jane Radstrom



When she's not wowing people with her traditional art at her studio in Austin, Texas,

Jane teaches figure drawing at the Academy of Art University and through TheArtDepartment.org. This issue she brings a little of that experience and passion to bear in her workshop on page 86, in which she shows how to paint the folds, patterns and textures of fabric on a human figure.

janerad.blogspot.com



Casey Matsumoto



After graduating from the Art Centre College of Design in California Casey took up a

concept artist job at Konami, focusing on 2D design. Using the classical art masters as his inspiration, Casey's workshop on page 80 demonstrates how to paint a forboding environment, using core art theory combined with his own digital tricks.

casey-matsumoto.blogspot.com



Andrew Jones



You would have seen Andrew's work on the cover of last issue. This issue Andrew returns

to share his process with us and take a look at some of the exciting features of Painter 12. In his workshop on page 92 Andrew reveals how the new tools in Painter 12, such as pattern capturing, redesigned brushes and reflections can inspired and affect your artwork in wondrous ways.

www.androidjones.com



Erik Jones



In his day job as a cover and gallery artist Erik mixes traditional and new digital techniques to

stunning effect. This issue he breaks down the wall surrounding how to use Photoshop's filters. His workshop on page 82 shows how using some basic filters with a few textures can create stunning skin tones and liven up a familiar-looking portrait pose. A must-read!

www.theirison.com



Trevor Claxton



Trevor's day job is senior concept artist at CCP Games, working on the incredibly successful EVE

Online. Outside of work, he creates art for Magic: The Gathering. Here, Trevor shows how you can design a single image to act as a template for your entire imagined world. Using all his concept art knowledge, Trevor's workshop on page 98 is a perfect inspiration for anyone creating universes.

www.trevorclaxton.com



Cover artist

In progress

How Genzoman created this issue's cover...



After receiving the pitch idea for a cover from Claire, Genzoman sent over four sketches representing different takes on the idea. We all loved the cat-girl giggling on the building ledge, with a night scene to anchor our logo. But will it look too dark for a manga cover?



Paul roughly coloured our preferred sketch as a guide, from which Genzoman began working up into the final cover. Given the artist's love of vibrant colours there was little doubt this image was going to jump once the clashing blues, yellows, oranges and highlights were introduced.



The final cover image is a wash of clashing colours that take a night scene and illuminate it. The cute cat girl, surrounded by her kitties, is playful and fun – the colours draw you into the scene instantly. The result? A beautiful, bright manga cover!



ImagineFX Cover artist

The rising star of manga art, Genzoman creates this issue's cover and lead workshop, plus we catch up with the man himself for a chat



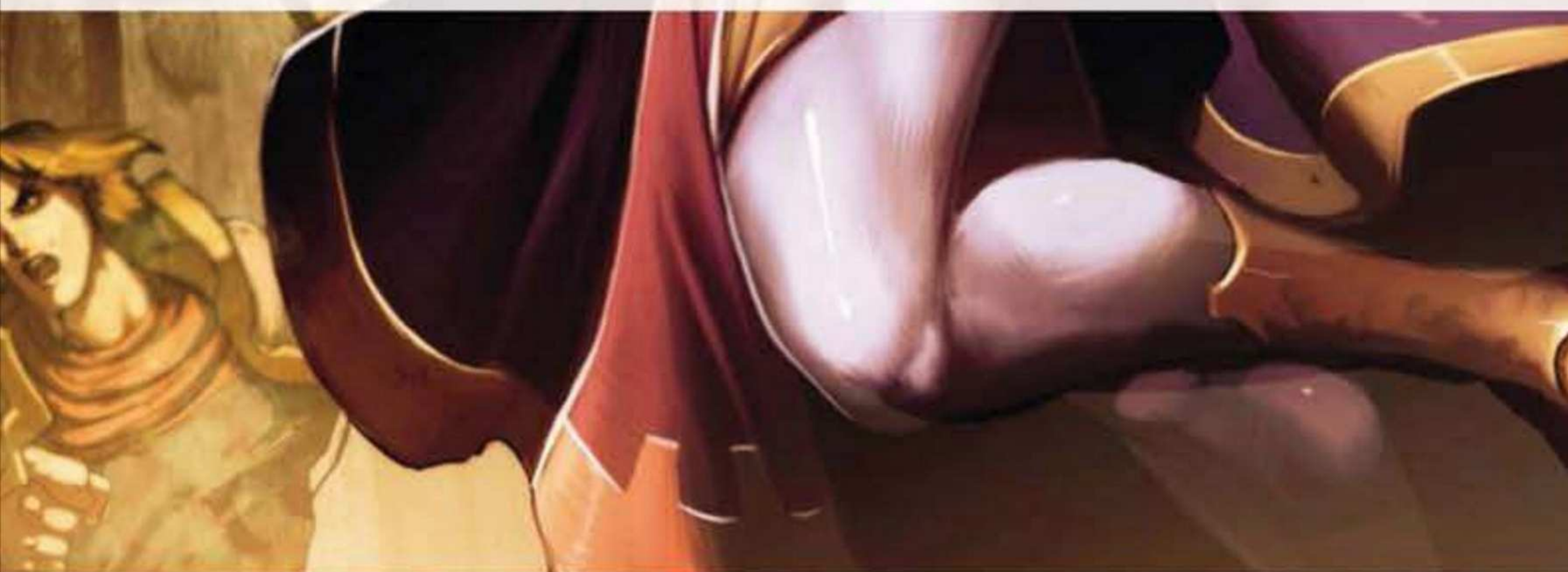
Genzoman

COUNTRY: Chile

SOFTWARE: Photoshop

WEB: genzoman.deviantart.com

Comic and card artist Genzoman, or Gonzalo Ordóñez Arias as his mother would call him, is one of the new superstars of the manga art community. His colourful and beautifully textured illustrations are staggeringly impactful. Watch the Chilean artist at work on this month's DVD and read more about his cover process on page 72. ●



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"As with all other brushes in Painter, Corel has made the Gel brushes highly customisable"
Pro artist Mike Thompson tries Painter 12

Reader FXPosé

THE PLACE TO SHARE YOUR DIGITAL ART



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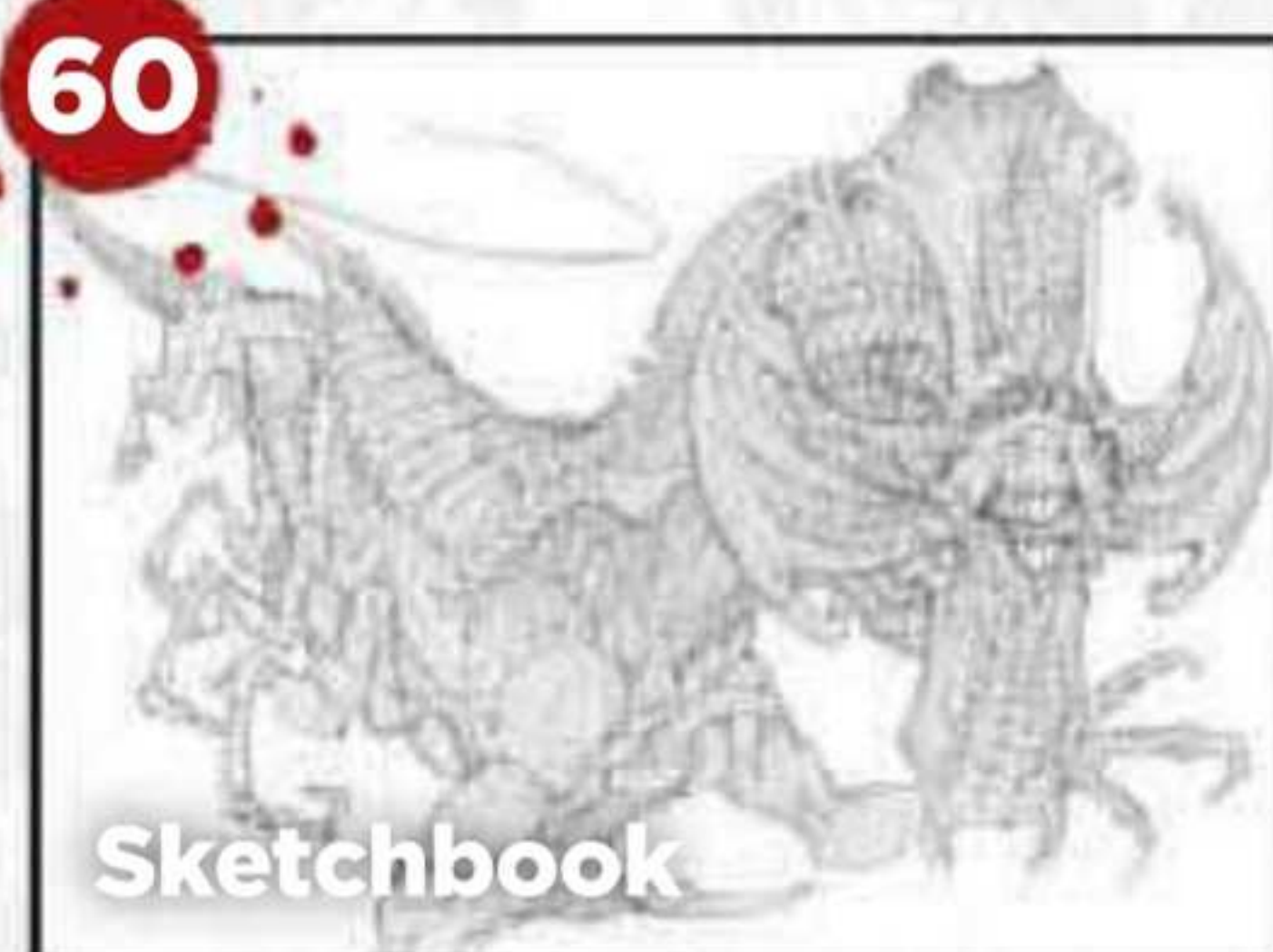
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Concept masterclass

Video workshops on your free DVD...

Where you see this badge you'll find an accompanying video workshop in the corresponding folder on your DVD.

Turn to page 114 for more...

ON YOUR DVD

This month's essential art resources...

Massive video workshop haul

Watch 22 hours of art masters at work.

Collection of manga art tools!

Fonts, software, plug-ins and videos.



Reader FXPosé

THE PLACE TO SHARE YOUR DIGITAL ART

ImagineFX
ARTIST
MONTH

Wee Yee Chong

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SOFTWARE: Photoshop



Wee may have been uninspired by his day job as a graphic designer for the past five years, but digital painting was always there to keep his imagination going. "Recently, I took the leap and made it my profession," he tells us, "and I've been lucky enough to be approached by a company from the Czech Republic after they saw some of my work posted on CGSociety."

1 RAINBOW SNAKE "For this client-led assignment I was told to illustrate a paint merchant decorating the body of a vain snake, with some stars as bystanders to the conversation between the snake and the painter. I was quite surprised at how colourful this piece turned out, because most of my older paintings are dark and unsaturated."

2 PAINT MERCHANT "This is the first job I was given on the day I joined Vinisoft. The idea proposed by my client was to have a creature selling paint in a fantasy city, so I decided to base it on one of my old characters, add in a trusty chameleon mule to carry the paint bottles, and there we have it."



ARTIST OF THE MONTH

Wee wins himself a copy of Exotique 6 and Character Modeling 3. To find out more about these two indispensable art resources, go to www.ballisticpublishing.com.



1



Artist crit

Chester Ocampo is charmed by the Rainbow Snake and his little helper...

"I really like Wee's use of colour and how it ties up to the image's implied story. Oh, and the whimsical tone is downright charming."



2



1



Daryl Toh Liem Zhan

LOCATION: Malaysia

WEB: takeru-san.deviantart.com

EMAIL: yumegawa@gmail.com

SOFTWARE: Photoshop



"I'm a 24-year-old illustrator and concept artist," says Daryl, "and I'm working for a 2D animation company that's based in Kuala Lumpur, Malaysia, as a production designer."

Having wanted to create art for a living since he was a knee-high to a grasshopper, Daryl is living his dream, but still wants to stay true to his first passions. "I have a fetish for hoodies and I love zombies... 'Nuff said."

1 GAME OVER "Fox Mask Man is an alter ego of my persona in the office. A chiropractor and assassin-for-hire who's willing to give you a neck-breaking good time at work."

2 REACH FOR THE STARS "I guess it's every child's dream to become an astronaut and reach for the stars. I know it was mine. But I found myself being an artist instead and now, I paint my dreams for everyone to see."

3 NOHKAN MASK PARTY "Inspired from the song Change by Monkey Majik featuring the Yoshida Brothers, this piece also reflects my extensive interest in Japanese Noh masks and all things supernatural."

2



3





Babette Langer

LOCATION: Germany

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SOFTWARE: Photoshop



"I got my first Wacom tablet on my 15th birthday and I've rarely done anything traditional since," says Babette. "After

graduating I want to work as a digital artist," she says. "I'd like to draw characters and background scenes for computer games, and any job that would enable me to study human anatomy."

1 LUCID DREAMING "This picture shows a girl in her nightgown who enters a dream and becomes able to control it. The first sketches were awful, but I really wanted to finish it. It became a fun project in the end."

2 BURNING TIME "He has so many desires but so little time... I wanted to draw some examples for my private commission because my other portraits were out of date. The idea to draw a portrait came to me while I was on holiday, and I finished it before returning back home."

IMAGINEFX CRIT



"I like the sense of movement in Babette's art, whether it's hair on fire or objects floating in a dream. It makes a scene much more engaging."

Cliff Hope,
Operations Editor



Phan Nguyen Khanh Dan

LOCATION: Vietnam

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SOFTWARE: Photoshop



"Digital painting is my passion," declares Phan, and although she's about to graduate this year with an architecture degree, her dreams don't involve designing buildings. "I want to become a professional digital illustrator who creates artworks across a variety of genres," she says, "even though I prefer to tackle surrealism."

1 AN ANCIENT PREDATOR "This personal character artwork was inspired by 'Co Ngu', an old Vietnamese term misspelled by the folk which means old/ancient fish. This artwork features a woman in 'ao dai' (traditional Vietnamese costume) and the famous nautilus. I've always enjoyed adding a traditional basis to my artworks, and this piece is a good example."

2 THE BLIND SWAN "A combination of my manga style and a little of surrealism. Inspired by a Vietnamese legend about a princess who was so blind in love, it led to her own demise."

3 KARNEVALE "This work - my first and only painting without a female character - was inspired by the Carnevale di Venezia, in which the masks are so beautifully and elaborately made with freaky emotions that I always wondered what was behind them."



Julia S Choi

LOCATION: US

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EMAIL: jschoiillustration@gmail.com

SOFTWARE: Photoshop, pencils



"The moment I laid eyes on cartoons, it hooked me into art," says Julia, "and now I also take interest in elegant designs and compositions in artwork, especially from classics like Alphonse Mucha, Winsor McCay and Frank Frazetta."

Julia is studying at Syracuse University for her MFA, working in both traditional and digital mediums in illustration. "Exploring illustration from the fantastical and surreal to modern pin-up now, I hope to create comics eventually, digging into the world where literature and art collide."

1 SLEEPING BEAUTY - LA BELLE AU BOIS DORMANT "Sleeping Beauty is a dark tale. A girl is taken by force unconsciously by her king or prince, only to waken and find that she's given birth to twins. What's the curse? Sleeping or waking up?"

2 SUMMER MEMORIES "This piece is based on a lucid dream I had. The whole vision seem to take place in summer at different times and places. It was so jumbled yet sweet, like a nostalgic past filled with warmth, tenderness and even bewilderment. I wanted to capture even a fraction of that memory."

IMAGINEFX CRIT



"This is a fresh take on a classic fairy tale. More Grimm than Disney, this Sleeping Beauty has Julia's prints all over it, offering a psychologically charged look at the characters with poster-like power."

Beren Neale,
Staff Writer

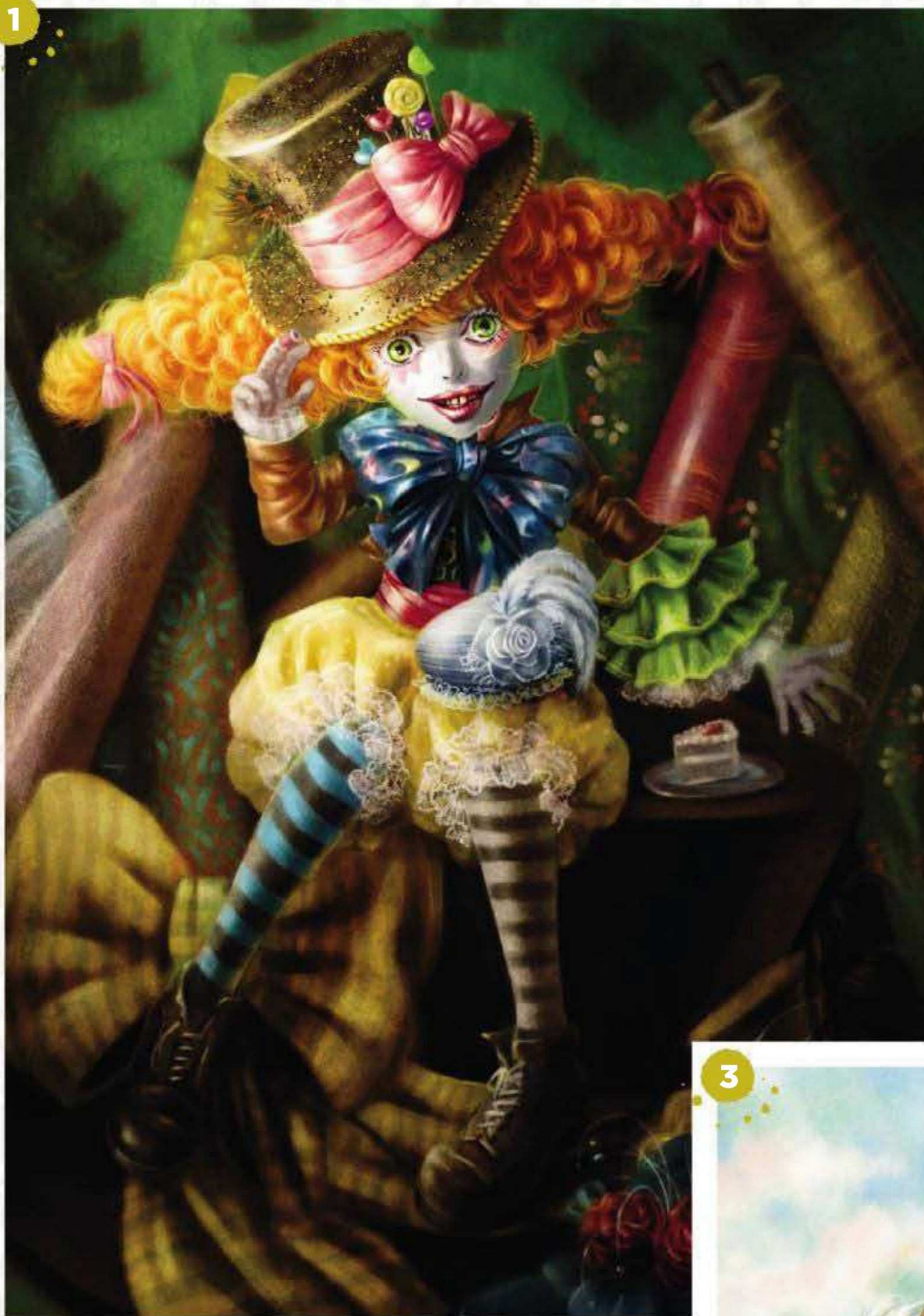


1

LA BELLE AU BOIS DORMANT



1



Yangtian Li

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EMAIL: yangtianlee@hotmail.com

SOFTWARE: Photoshop



With both parents as artists, Yangtian feels that her life was always destined to involve art in one way or another. "My ambition of becoming an animation director started when I was six years old," she says. "I loved the magical moving pictures and all the imaginative stories that animations brought to me. I've always enjoyed the designing and drawing process best, so I'm aiming to become a concept artist as the first goal of my long journey."

1 MAD HATTER "A painting for a competition held on deviantART, which was to draw 'myself' while referencing one character from Tim Burton's Alice in Wonderland. I picked Mad Hatter, because I see myself as a crazy and fun artist like him."

2 WHO TO BE WITH "The stone monster has just brought an abandoned toy doll to life, through the power of his tears. However, the doll's owner has now arrived to reclaim her doll. I focused on the characters' expression and poses on this painting to tell the story in this piece."

3 IT'S NOT THE FLOWER I WANTED "This is the concept art for a one-minute animated short for my graduation. The little robot Jimmy wants to plant the world's most beautiful flower and never gets it."

2



3



Gary Laib**LOCATION:** US**WEB:** www.wix.com/shotgunn/iamthemushroomking**EMAIL:** glaibjr@yahoo.com**SOFTWARE:** Photoshop

Once the four-year-old Gary got hold of a How To Draw Monsters book, there was no looking back. "I was intrigued and wound up making a career out of a hobby," he says, "with freelance work that led to a job for Fox Television, Sky Rocket Labs, and Spike TV's Tattoo Wars."

In 2008 he co-founded the comic book company MDF Comics, with his business partner, Tony Mark, and is now the lead artist for Making Fun, a social gaming company.

1 BATTLE FOR OZ "This image is for an MDF Comics title with the same working name. I wanted to feature the three main characters of the story and show their relationship to each other in a family portrait style. I referenced a lot of bears for the character in the background, but made sure that he still looked as though he had his own personality and uniqueness."

2 PUPPETEER GREMLIN "This character was inspired by a novel by Andrea Swain called The Amazing, Incredible, Stupendous Imagination of Malcolm Muntz. These guys run in packs and are able to control people, feeding off of them by attaching themselves using their long, spidery hands."

IMAGINEFX CRIT

"How can a moody steampunk interpretation of Oz fail? I love the huge bulk of the bear, but at the same time he's imbued with a friendly side. He'll tear your arms off, but do it reluctantly."

Ian Dean,
Deputy Editor

2



1



Noah Bradley

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EMAIL: noahbradley@gmail.com

SOFTWARE: Photoshop



"I love painting environments because it lets me create worlds of my own design," says Noah. "Playing God like that,

I find immensely satisfying. I'll be graduating from school soon and hope to finally fulfil that decision to become a professional artist."

2



2 WHERE ONCE WE MET THE GIANTS

"Here I was after a really extreme, and perhaps unusual, perspective. I did so primarily to get across to the viewer the scale of the scene they're seeing. So many pictures are drawn from the height of the average person on the ground that we can't help but pay attention when one of them breaks the norm like this."

3



3 BLIND FAITH "I approached this piece differently than most of my environments, by doing a tight line drawing first. After scanning it, I took it into Photoshop and started painting. By separating the drawing stage from the painting stage I was able to tackle their respective problems individually, making it a lot easier on me."

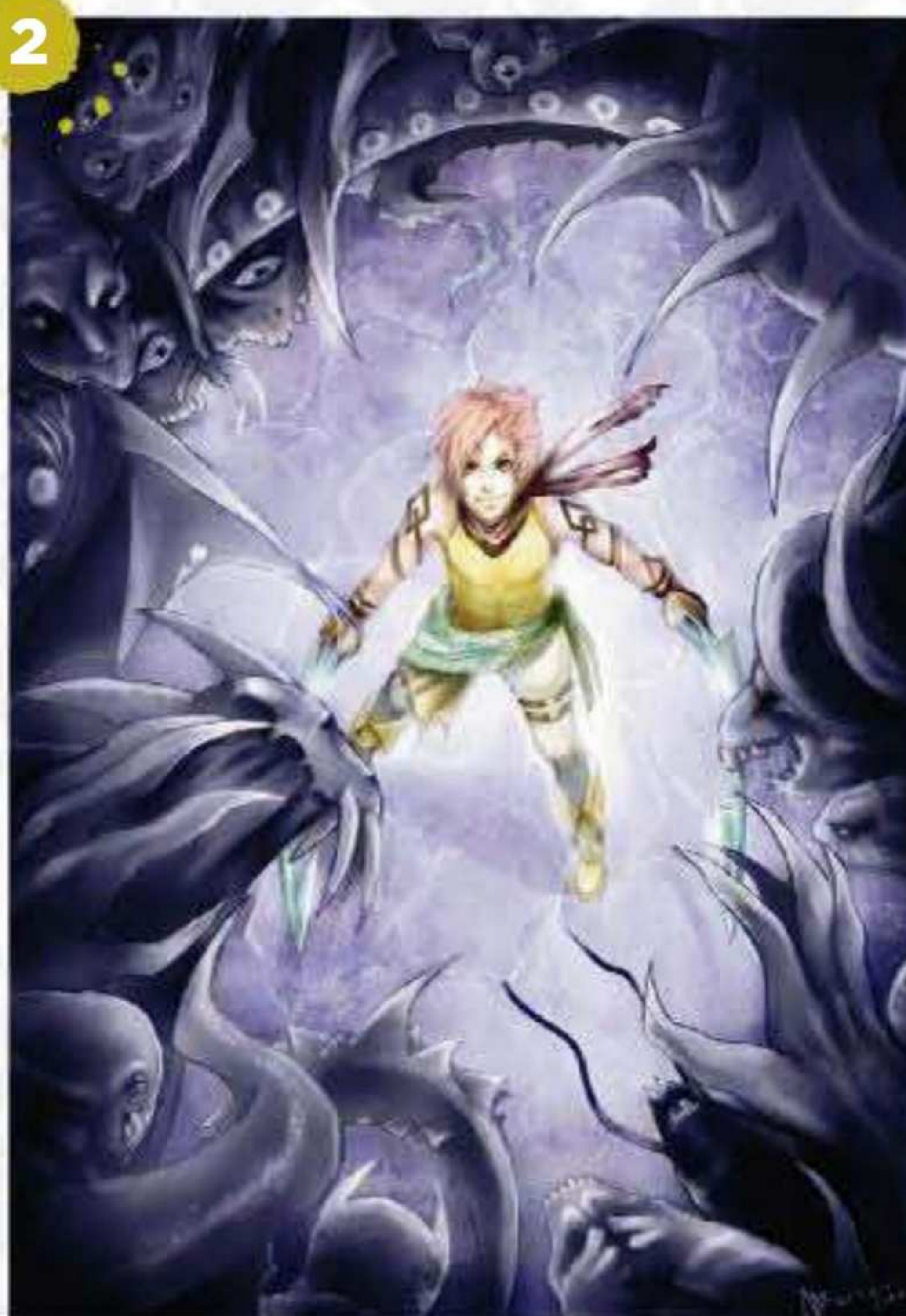
1



1 MISCHIEVOUS MAGIC "I love fantasy art and here I added funny little details in this drawing to keep the viewer looking at it. Sometimes, magic can go a little bit wrong..."

2 NO FEAR "I don't draw monsters as often as I would like to, but in this picture I went all out and drew them to my heart's content. It was also good practice for me to try painting a perspective from above."

2



Marlon Teunissen

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SOFTWARE: Photoshop, Painter



Although she hasn't got any formal art education, Marlon has been working as a freelance illustrator for several years. "I'm

especially interested in Asian artists, but have always been influenced by video game art too, and I hope that someday I can land a job as a concept artist or maybe even an art director at a video game studio," she says.

Marlon also works in traditional media from time to time, working on her favourite subjects of fantasy, steampunk and the odd bit of surrealism.

IMAGINEFX CRIT



"There's so much personality in Marlon's young witch, it's no wonder she's been successful as an illustrator. She ensures the smallest details are worked up enough to develop her character, like her witch's odd-shaped glasses and unconventional hat."

Ian Dean
Deputy Editor

1

James Wolf Strehle

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EMAIL: jameswolfstrehle@yahoo.com

SOFTWARE: Photoshop



James is a freelance illustrator working on America's East coast, "I graduated from the Art Institute of Boston," he tells us, "where I was first introduced to digital art."

He's dealing with a handful of clients on a variety of projects, but aspires to work with the big names in the industry. "And I know they'll come calling one day," he says, "because I'm a hard-working, driven, passionate artist!"

IMAGINEFX CRIT



"Not only has James put a great spin on the classic fantasy heist, he's also given the scene extra drama and urgency by putting the viewer alongside the foolhardy thieves, looking up at the imposing, matronly beast."

Cliff Hope,
Operations Editor

1 TESTAMENT TO LEADERSHIP "I created this image a while back in my free time. It was a revision of an old sketch I had done years ago, but did nothing with until now. I completed it over a few weekends."

2 D&D PINUP ELF "Jon Schindehette had a little competition over on the ArtOrder blog and I had some free time so I decided to give it a shot! It was a lot of fun and quite refreshing, because I'm used to drawing environments most of the time. I ended up getting third place!"

2



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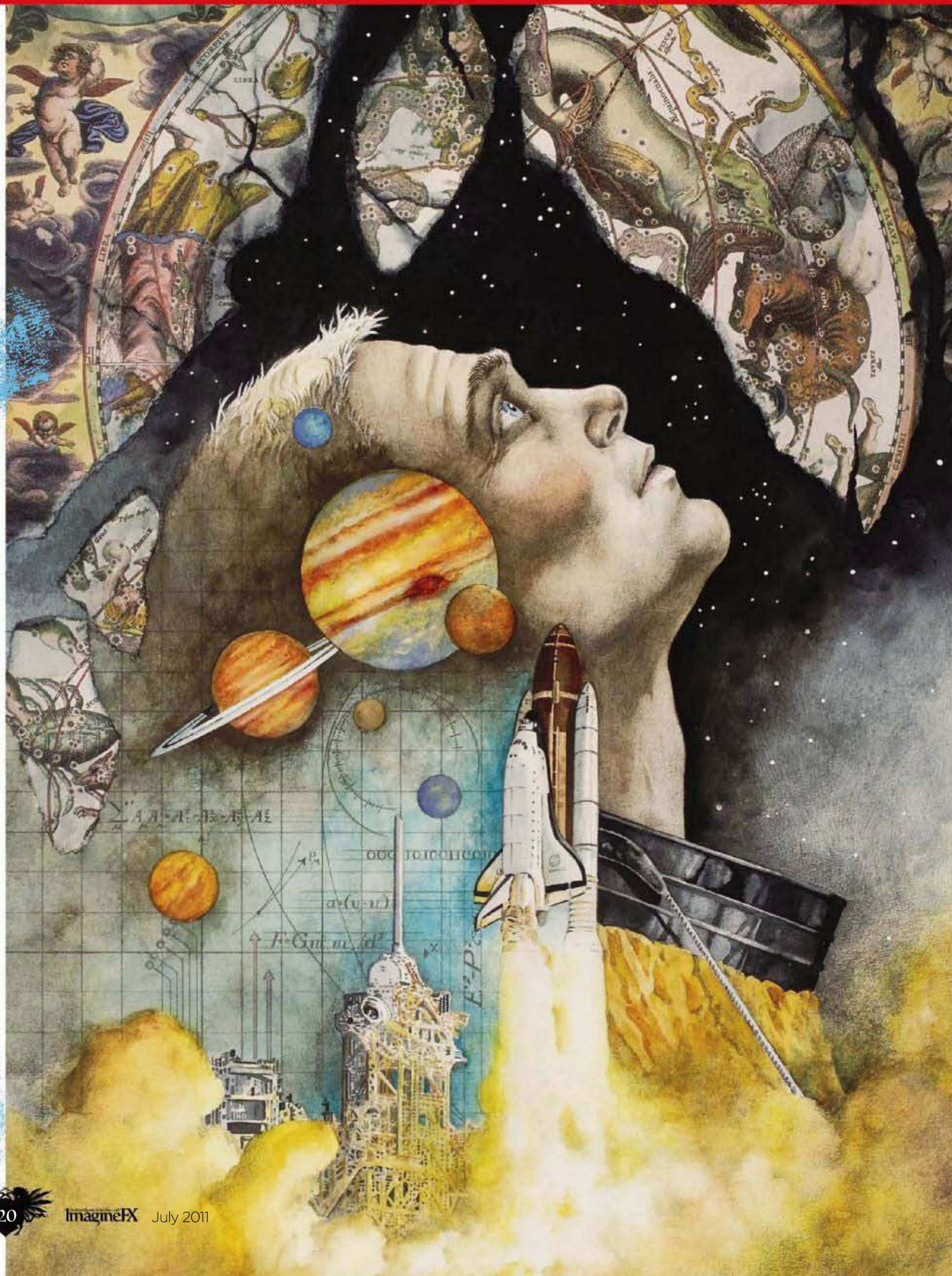
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fxpose@imaginefx.com

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AT THE CORE OF THE FANTASY ART COMMUNITY





CLIMB EVERY MOUNTAIN

A concept art company receives an unusual request from a German theatre company: to create matte paintings for projecting onto the stage backdrops. **Page 23**



HEAVY METAL MUSIC

When senior ILM artist Josh Viers wants to wind down, he plays loud rock – and also finds time to paint the post-apocalyptic album art for his band. **Page 25**



THE DEATH DEALER LIVES

A statuette of Frazetta's iconic art is a prize possession of US artist John Mueller. Discover what other gems he has dotted around his light and airy studio. **Page 26**



To catch a thief

Comic piracy We all know that it goes on 24/7, but is digital art piracy really hurting artists? And is it possible to stem the worldwide tide of torrents and illegal uploads?

Some say that online digital piracy, especially the illegal spread of comics, is inevitable. After all, there's more opportunity and incentive nowadays for thieves to sell and share works illegally online; file-to-file sharing is more prevalent than ever, and comic book shops are scarcer. Along with the big push for comic publishers to 'go digital' and many collectors following suit, temptation is always close at hand.

Yet there's no denying that digital piracy actively takes money away from individual artists, as well as publishers.



Colleen Doran, creator of the *A Distant Soil* comic, is an advocate of artists' rights, and doesn't mince her words when

Opposite page: Colleen's *Orbiter* comic cover was found being sold illegally while the artist was speaking to ImagineFX for this very feature!

believes that this opinion doesn't bare scrutiny. "People have used this argument on me and I've seen figures showing bigger hits on creators' websites and Google searches after a torrent," she says. Of course, if those hits can translate into sales, it's a win for everyone, "but these piracy sites whack up downloads without so much as a link or nod to the creators and publishers, so they're just harming the industry, whatever they believe."

Colleen notes that some artists employ this argument, such as one cartoonist who posted a chart of how piracy had made his sales increase. "He neglected to mention that the chart's baseline was zero," she notes, "and that the big sales blip raised his numbers to only about two dozen copies." Later, when the cartoonist received lots

“With a little respect, online distribution of work could be manipulated into something more positive”

it comes to identifying the problem at hand. "We've all seen our sales drop. But if you mention your sales have gone down, pirate advocates blame the economy. If you mention your sales have gone up, pirate advocates claim piracy helped you."



A popular claim is that online piracy equals free publicity for the comic and artist. Emma Vieceli, an established manga artist,

CLOSE, BUT NO BANANA

Stolen art still contains an artist's personal dedication...



In a recent trawl of the internet looking for pieces of her artwork that were being illegally sold, Colleen spotted this T-shirt – with her original dedication to fellow artist Storm Vervain included. Nice work, silly pirates! See more at bit.ly/mLGITN.

INDUSTRY INSIGHT

SHANE CHEBSEY

The co-founder of the Comic Book Alliance shares his thoughts

What's your take on the online piracy situation?

I think all art piracy is a bad thing. Not only is it damaging to the artist and their work, but it also devalues art in general. So many people see no harm in using a copyrighted image or song for their own website, or to sell on T-shirts. They seem to have no regard at all for the law or the common decency of asking permission, and this attitude appears to be spreading.

Is there an argument for pirated digital comics being free publicity for the artist?

The argument you often hear from these talentless vultures is that "all information should be free". It's not that simple. If creators choose to give away parts of their project for free to generate interest in a larger body of work, that's their prerogative. However, that's different to pirates stealing it without permission.

What's the solution?

Making people aware can help, but people who have no regard for others won't change their ways, no matter how much we bang on about it. There needs to be tougher laws to protect artists, and more effective ways to detect the pirates.

And until then?

Most artists' only weapon is to contact the pirate and threaten legal action. However, without a huge army of lawyers to help, it's almost impossible to monitor the internet to see if anybody has stolen your work; it's just too vast. I'm sure most artists would happily allow their work to be distributed for free if they didn't have bills to pay or mouths to feed. I don't think there's an app for that one, though.



Shane is the co-founder of the non-profit Comic Book Alliance, and runs the comic-centric Smallzone website.

www.smallzone.co.uk

Continued from
previous page...



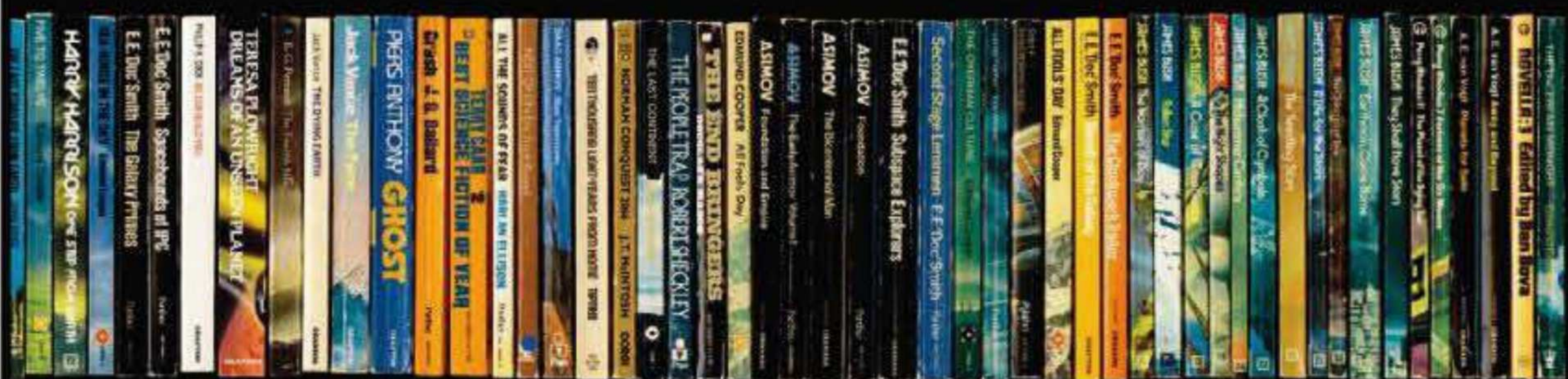
Comic artist Emma Vieceli has had her popular comics illegally reproduced and sold online.

of publicity from various sites about his huge jump, this free publicity sent sales on his site up. "I tracked his web traffic, and within a few short months, it was absolutely moribund. Without the propaganda push, his sales and traffic disappeared."

All of this offers a mixed message to artists' readerships, a confusion Colleen wishes to avoid when dealing out blame. It's not kids sharing comics that are the problem, she says. After all, most children sharing images, whether bought and shared or downloaded from a torrent site, won't know the complexities of copyright law. "Our problem is commercial piracy; people making money selling reproductions or file downloads, or illegal sites making money through Google AdSense adverts. This is big business, and some estimates show Google profits from illegal ad sites in the 'half a billion dollars' range," she says, citing the article at bit.ly/hxLhor.

The future isn't all bleak for digital comics, though. "With a little respect, online distribution of work could be manipulated into something more positive," says Emma. There are more official, web-distributed comics now, and so far, the Marvel/DC apps and sites such as comiXology are proving popular. "This kind of movement could provide a counter to the need for piracy in the first place," she says.

"The bottom line is, nobody wants to seem like they're losing readers or offending them," says Colleen. "And yet digital piracy is something that needs to be honestly discussed. So I speak up. No matter what."



Legendary release

Archive art With a career-spanning tome set to be sold through Titan Books, Chris Foss tells ImagineFX what to expect

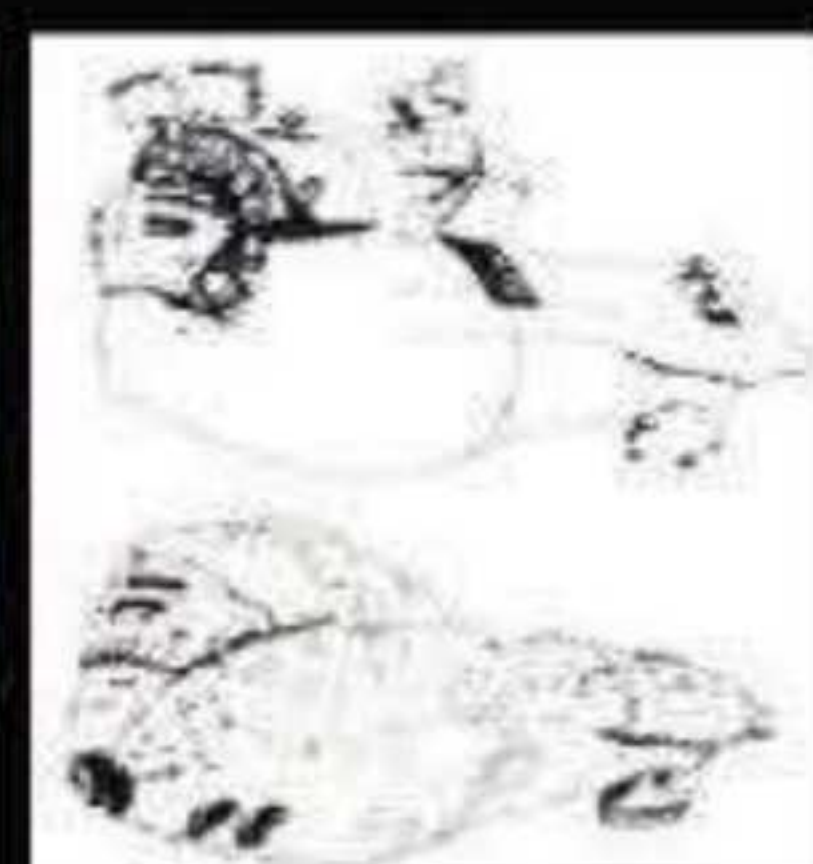
Sci-fi art legend Chris Foss is ecstatic about his new art book, *Hardware*, which looks at the best of his artwork over the years with an attention to detail that will please the most ardent fan. But he wasn't sure at first.



"When I first heard of the idea for a new book on my work, I presumed [Titan] would be running the old stuff," he admits. "But the designer Rian Hughes ferreted away and it's unbelievable what he discovered. My whole life is there!"

At first, he was sent so much material that he questioned his own authorship. "Ryan kept sending me images of art, asking me, 'Is this yours?'" Chris says. "I'd say, 'I don't think so.' It turns out that I'd done around 1,000 book covers."

The book is set for a July 2011 release, and its content ranges from Chris's first commercial art, done when he was 15, to his first dabbings with sci-fi – some unpublished, Barbarella-inspired characters. Of course, his present-day pieces are also included. Remind yourself why you love Chris Foss at www.chrisfossart.com.



Hardware: The Definitive SF Works of Chris Foss showcases the sci-fi master's distinctive style, and includes some of his previously unpublished work.

Wind of change

About turn We report the latest talented addition to the ranks of 2D digital fantasy art

After 15 years of working in the games industry as a 3D character artist, Dave Drury decided to go back to where he started, and his first love, painting fantasy art.



"I decided to bite the bullet and go back to my fantasy roots as a freelancer," he says. And with the recent release of the Thor film, Dave's return to his passion for Norse mythology seems timely.

"There's no real preparation involved in my pieces," Dave tells ImagineFX. "I just see where the pen takes me and enjoy the experience."

For more of Dave's art, visit www.imaginefx.com/daved.

"An exercise in exorcism. Get these little critters onto a canvas and out of your head."



"This is Hlidskjalf, or Odin's throne. Norse myth is a fantastic area to conjure ideas from, pen in hand and Amon Amarth on the headphones."



"This is the first of a set of demons that I'm continuously working on, inspired by my love of mythology."

Snowed under

Stage direction Matte painting for the theatre presented one concept art studio with some interesting challenges...

Back in May 2010, director Oliver Wronka surprised Matte Painting Studio's Sven Sauer by asking if he'd like to develop stage projections for a theatre play. "In our normal, everyday life we create matte paintings for movies," Sven says. "But we soon realised that our job isn't so different from that theatre project..."

For its play, Hans Christian Andersen's *The Snow Queen*, the State Theatre of Wiesbaden, Germany, decided to enlarge a limited space with a massive projection foil extending off the sides of the stage. Sven and his company were then tasked with creating the images to feature on this.

"One painting of this projection size took us,



on average, between five and seven days of development," says Sven. "The level of detail is important, because each motif is seen on stage for up to

10 minutes. The basic material consisted of pictures from a photo shoot in the Yellow Mountains, in China, which we did in 2007."

Sven's team soon discovered one major difference to its film matte work: depending on where people were sitting in the theatre, their view of the scenery could look totally different to the ideal, straight-on vantage point. This meant that the planning of composition and perspective was crucial.

After weeks of hard work adapting to this new medium, Sven believes it was all worth it. "From October 2010 to February this year, the play was shown more than 50 times and over 50,000 tickets were sold," he says.

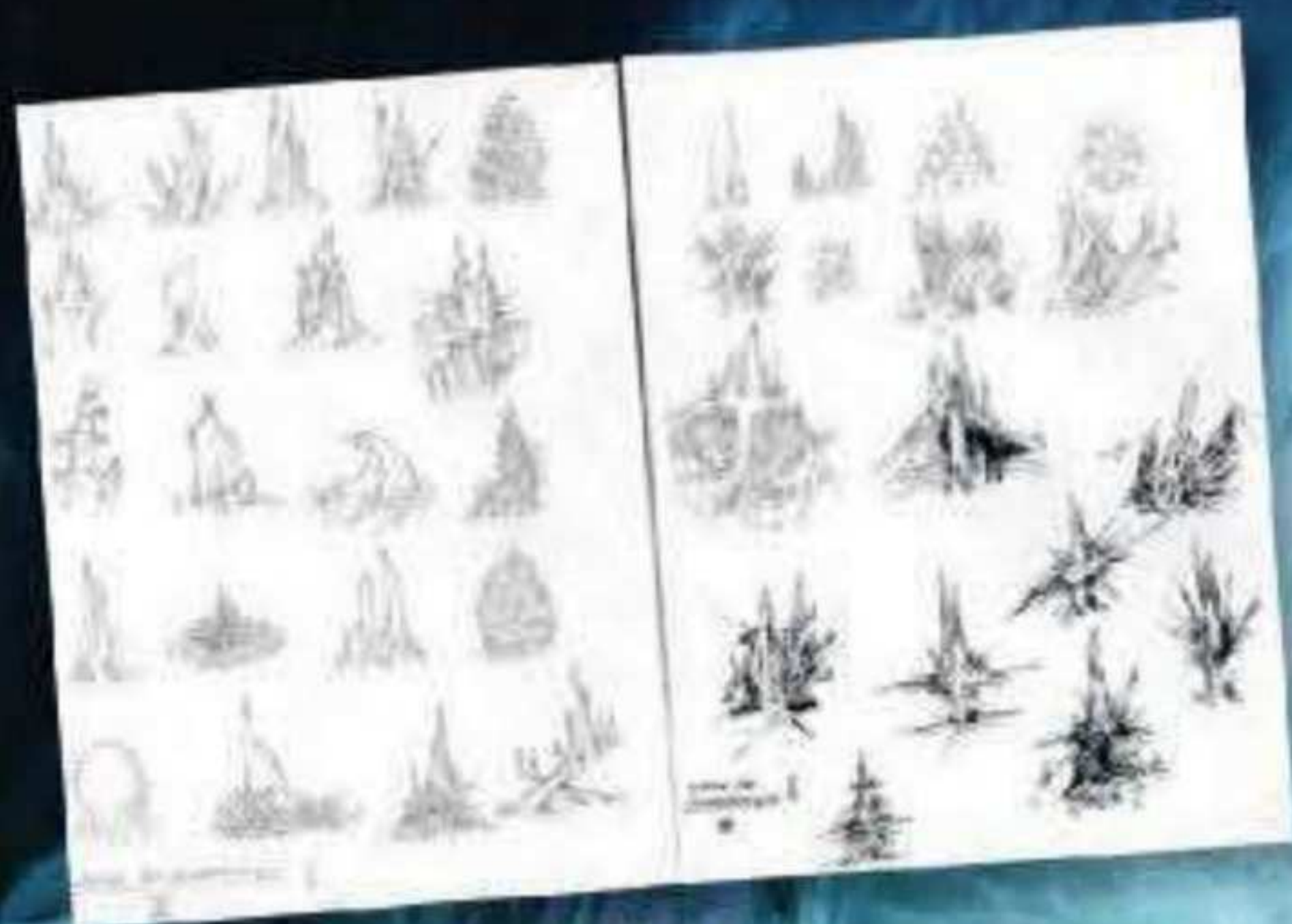
"Now we're working on the next stage production. The theatre is a welcome adventure beyond our daily jobs, with all its curious rules and process operations."

You can see more of the studio's work at www.mattepainting-studio.com.

The atmospheric landscape imagery was inspired by the Yellow Mountains in eastern China.



In total, the studio had to create 12 backdrops the size of cinema screens.



Multiple sketches were produced before a design for the ice caves was decided on.

In short...

The latest news in brief for digital artists

Comics **Android**

Radical Publishing has released images of its new Jake the Dreaming title, with images from last month's cover artist Andrew 'Android' Jones. It's an illustrated novel featuring prose alongside Android's work, and is set to be out this December. Have a look at this teaser: www.imaginefx.com/jake.



Taster **The Hobbit**

Soon after the announcement that filming had started on The Hobbit, Peter Jackson and co uploaded a 10-minute video of pre-production, including glimpses of Hobbit concept art. More updates are promised, so stay tuned at www.thehobbitblog.com.



Film **Cobra news**

Fans of The Colony artist Viktor Antonov should rejoice – he's providing artwork for the film adaptation of the manga title Cobra, directed by Alexandre Aja. Viktor has promised to share some of his pieces with ImagineFX as soon as he can, but for now, watch this space: www.vulkanbros.com.



Life is Humiliation

by Matt Boyce



Fantasy talk Explaining the inexplicable

"A lot of illustrators avoid Photoshop filters, which are often viewed as tacky, gimmicky, or just plain cheesy. Two words: lens flare."

Erik Jones sums up the cloud that hangs over Photoshop. But he has a solution... Turn to page 82

Killing time

Game project Concept artist Mike McCain reveals the game project he's been working on since 2009

Not long after Moonshot Games started up in mid-2009, Mike McCain came on board to provide art for the new game Fallen Frontier, due for completion in 2012.



"It's been a fantastic experience," says Mike. "I'm the only full-time artist on the team, so I've been responsible for the majority of art-related tasks, from direction and concepts to game art and temp animations."

Mike's been having fun, and also taking advantage of the game's style. "It's great to be working on a completely 2D title," he says. "We all believe 2D has a lot left to offer as a gaming medium, and it enables us to be creative in many ways that would be difficult to replicate in 3D."

Fallen Frontier will hopefully be released on Xbox Live Arcade, PlayStation Network and Steam. For more of Mike's artwork visit www.imaginefx.com/fallfront.

Mike's relieved to be able to go public with his Fallen Frontier concepts at last.



Poster apocalypse

Art rocks By day he's a concept artist, by night he heads a West Coast metal band and gets local game art legends to make posters for him...

In addition to being the "senior concept guy" at renowned visual effects company



Industrial Light & Magic, Josh Viers is both the front man of metal band The Illness and friend of several talented digital artists.

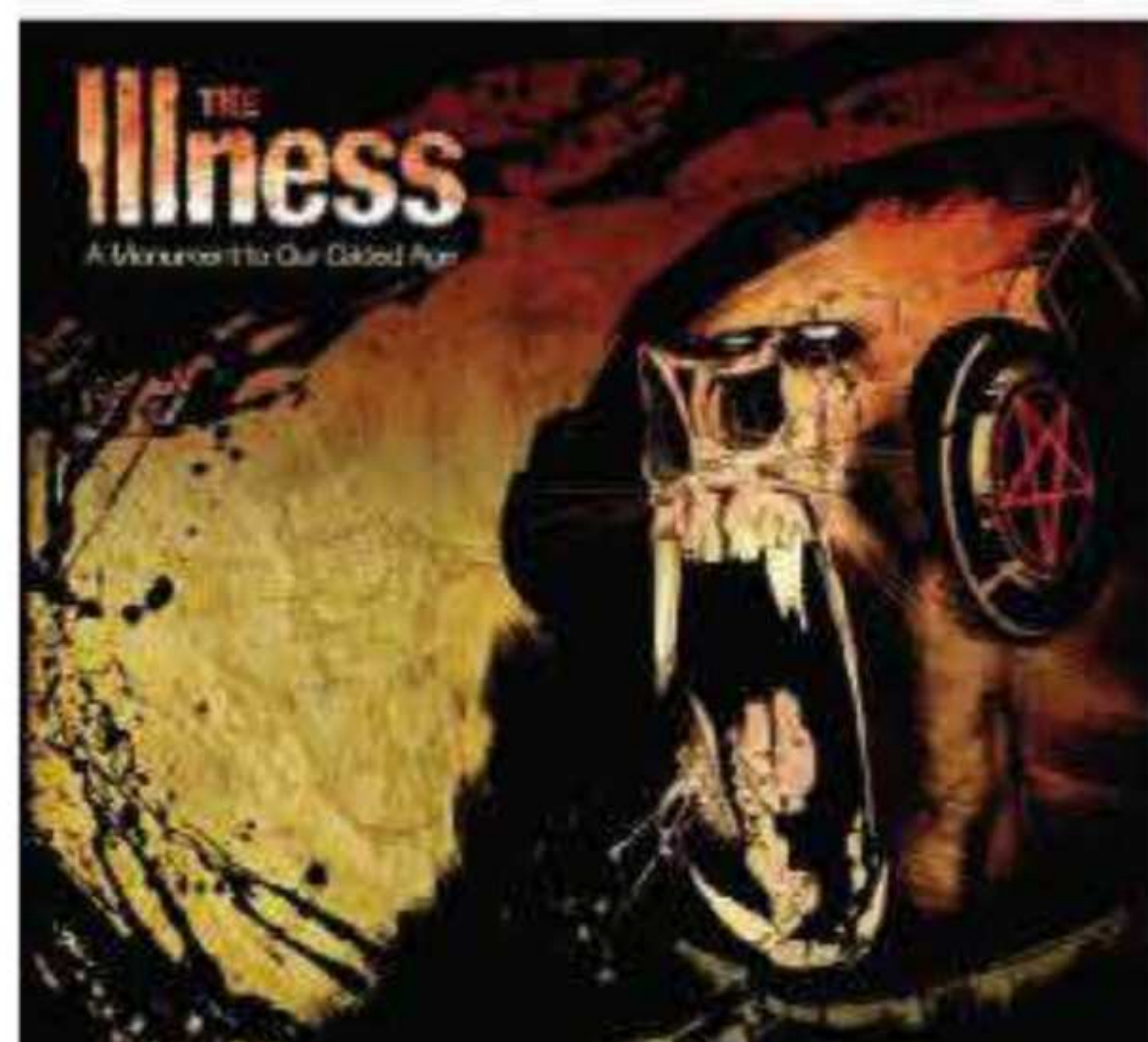
The result of this whirlpool of facts? A rock poster art event that will take place this June to celebrate the release of the band's new album, titled A Monument to our Gilded Age.

"The show will have art from San Francisco Bay area concept artists such as Joe Cross, Jehan Choo and Jason Felix from EA/Visceral, plus Jason Merck over at Pixar," says Josh. "My friends Colin and Anne Fix are doing art for it as well."

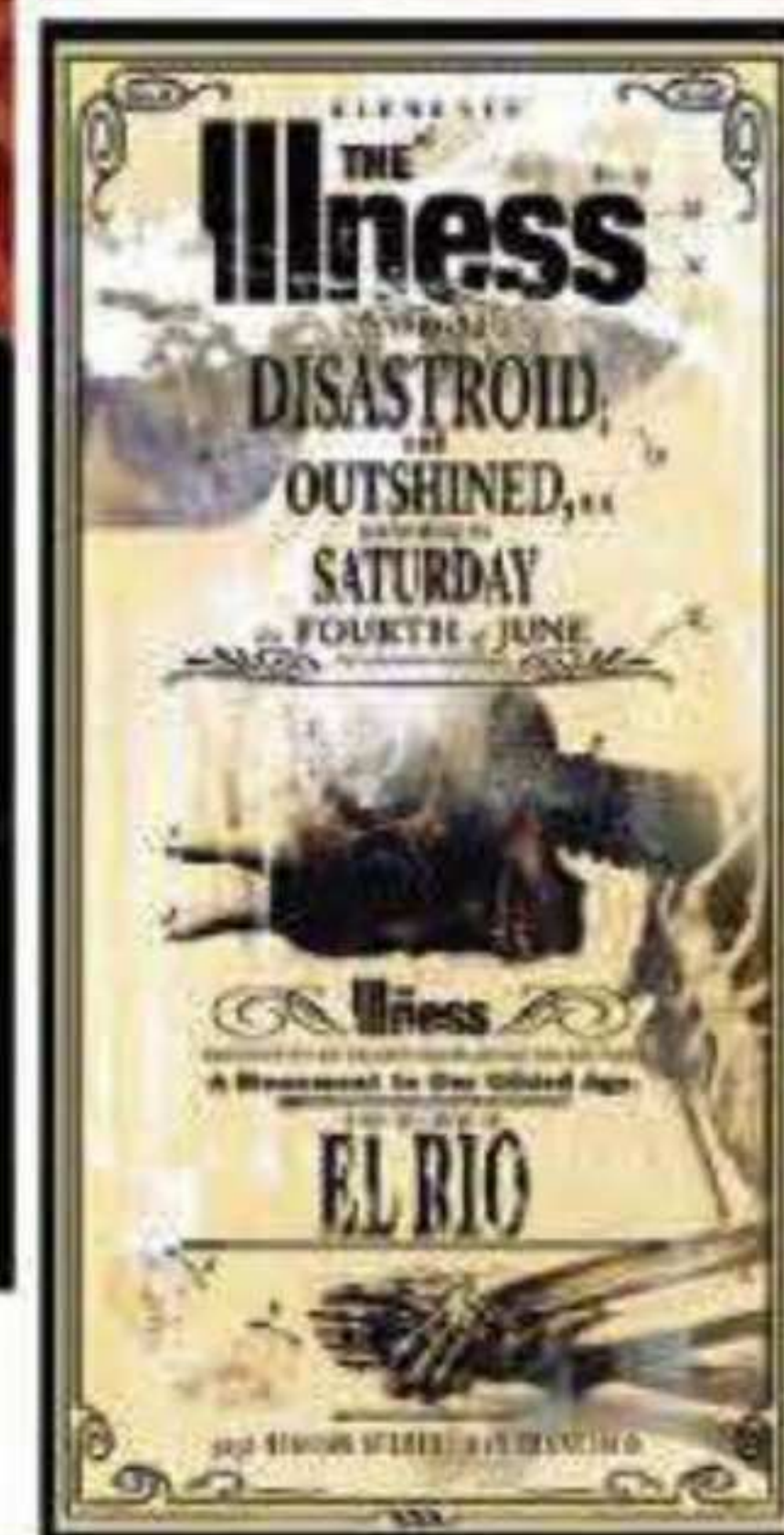
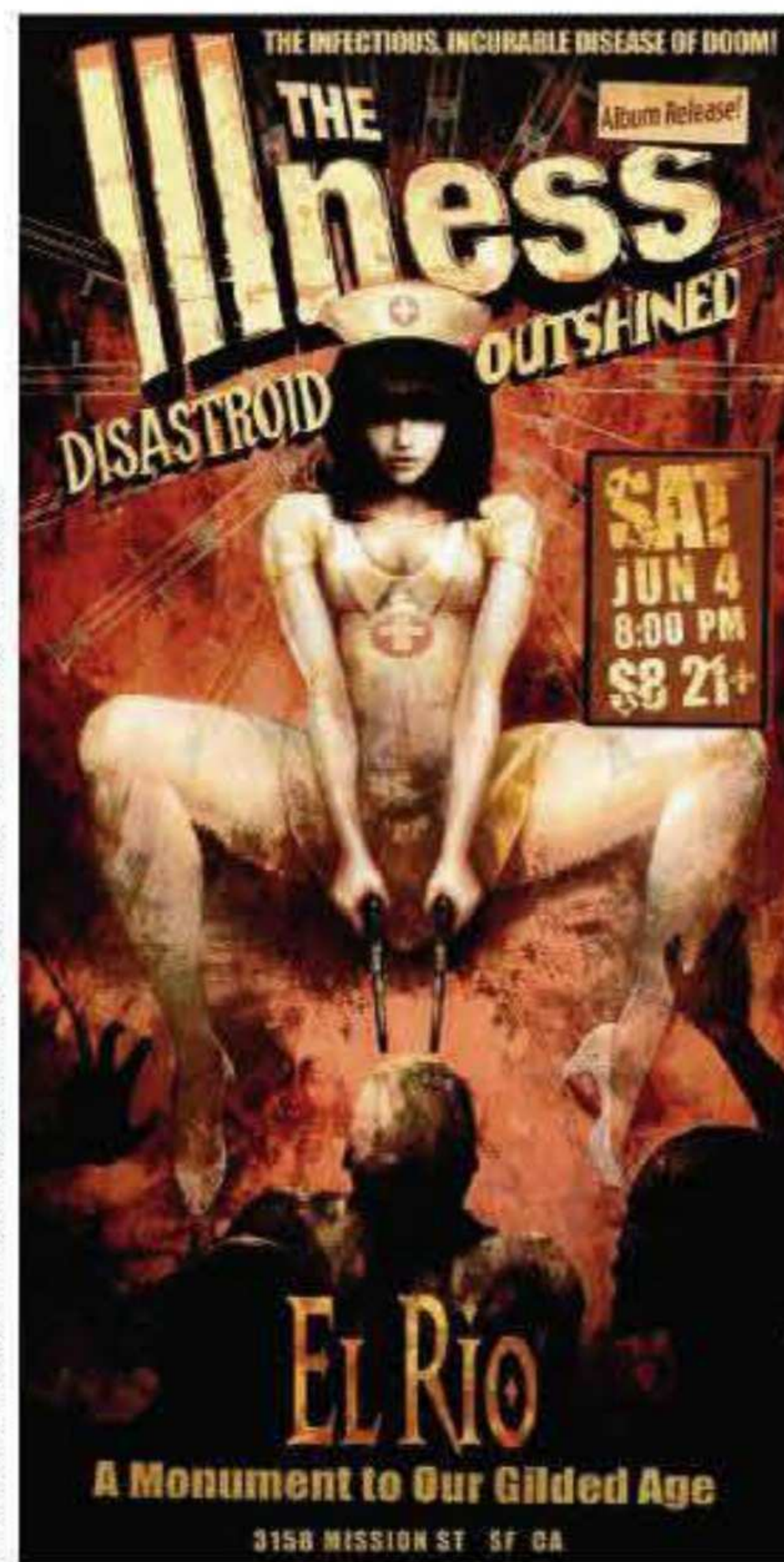
Josh himself provided the artwork for the record's cover. "We've been very careful in making sure the album art tells a story and represents the band in all its post-apocalyptic glory," he explains.

The band has been working on the release for nine months now, and Josh informs us that the show will also see them play like "caged ferrets on crack waiting for someone to set us free".

For more artwork and band information, visit www.spreadtheillness.net.



Cover artwork for The Illness album A Monument to our Gilded Age, created by frontman Josh Viers. It reflects the metal group's dark image.



San Franciscan concept artists have let rip with their most twisted imaginings, creating posters to promote the band's upcoming art show.

A good cause

Film We speak to an artist who bit the bullet and dedicated himself to a pet movie project

Linh Mai left the commercial design industry to fulfil his childhood dream of creating art and films. Since 2008, that's exactly what he's been doing.



As principle concept artist, writer and film director, Linh is currently working with his team on a "proof of concept" short film, displaying vision and talent to potential producers.

So far, Linh has found the work rewarding, which he puts down to having chosen the right people. "I don't want to put the artists under pressure, so when I look for a team I try to handpick those whose style just matches," he says.

Have a look at more of The Last Cause at www.thelastcausemovie.com.



Linh Mai has taken the film from concept art to finished feature.

'The MA Concept Art for Games and Animation is amazing and I'm inspired every day.'

Jialiang Tang (current student)



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Image created by Maryam Khatoon,
MA Concept Art for Games and Animation

Inspiring success



+deviantWATCH

Here are some of the many gems we found on the pages of deviantART...



Drake Tsui

kuroi-tsuki.deviantart.com

In the midst of creating his own comic SIN (Sexy-Imp-Narcissists, of course), Drake also finds the time to fill his dA site with skilful fan images from his favourite TV shows and computer games – anything that inspires the artist. With a blog and regular image uploads, this is a thriving little site. Well worth a look.



HelloBaby

hellobaby.deviantart.com

This artist specialises in refined, delicate and intricate pencil drawings with a manga feel. It'd be a cold, cold heart that doesn't warm to this delightful art, which betrays a practised knowledge of colour theory. With almost two million page views, this anonymous artist's star is on the ascent.



Lois van Baarle

loish.deviantart.com

We've loved Lois's art since featuring her in FXPosé in issue 63, so it was a treat to find her dA site so well nurtured and popular. Lois's portraits are full of warm colour and personal touches, and there's some more illustrative work on her personal site. A must see if you're travelling the dA world.

An Artograph. I use this for taking my digital sketches to canvas.

I use Matisse Structure Acrylics for painting. My favourite colour is Australian Bubble Gum.



My dogs inspire me with their antics. They make me smile every day.

John Mueller

Bi-polar Vigil Games art director takes us through his storage facility and tells us about his move from analogue to digital art



This life of an artist thing is a long and winding road. You pick up a lot of stuff along the way, you take some crazy turns, you

fall flat on your face, and if you work really hard you win some prizes and make some cool friends. Whether you succeed or fail you gather a lot of stuff. Thank God for studios, or we'd have nowhere to put it all!

I'm an artist caught between the analogue and digital era. I have my old-school painter's roots, mixed with my space-age digital toolkit. My comic book career smashed into my love of video games in

1995 with a game called Quake. I found myself playing more than painting, my tinkering gene kicked in and I started pulling apart the game to see what was inside. Lo and behold there were flat images inside this thing called texture. I started making character textures for models. That was the beginning of a very long learning curve that's now lasted for some 16 years.

As the studio art director at the young powerhouse game developer Vigil Games, my role is to guide our games to hit the visual target for a wildly competitive industry. I also try to encourage and mentor the 80-plus artists at Vigil on their own journey. It's an inspiring place to work because it's building

Artist news, software & events

This is a space-age, lightweight outdoor painting easel called a Soltek.

The rifle is an Italian crafted lever action 1876 replica, made by Uberti.

The paintings on my monitor are from my current digital remastering of Oink: Heaven's Butcher, my first graphic novel, published in 1995.



I've had dogs in my life for as long as I can remember. Adopting a stray dog will make you a better artist. Well, maybe not, but at least when you're starving you'll have someone who thinks you are the most amazing entity in the universe. This is General Wilson Underfoot.

My Frazetta Death Dealer statue is priceless to me. It's the Mona Lisa of fantasy illustration.



inspiring and imaginative games enjoyed by millions of gamers. But on top of that, every day I'm surrounded by some of the most talented people I've ever had the pleasure of knowing.

On a different note, last year I was inspired by the emergence of digital comics. So I dusted off my old graphic novel Oink and I'm preparing a new digitally remastered edition of the series.

John is an art director at Vigil Games. You can follow his – and Oink's – progress at bigpigink.blogspot.com.

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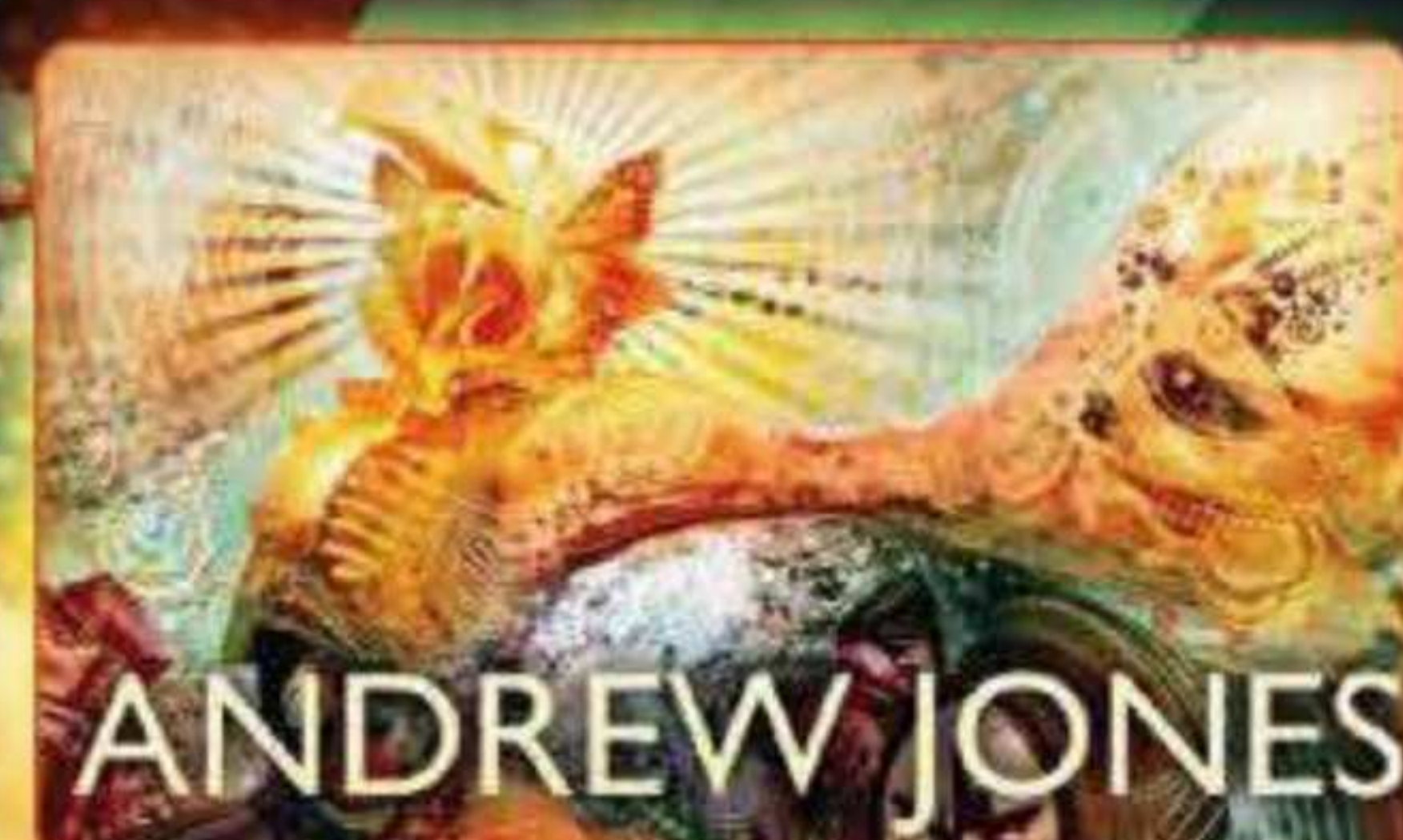
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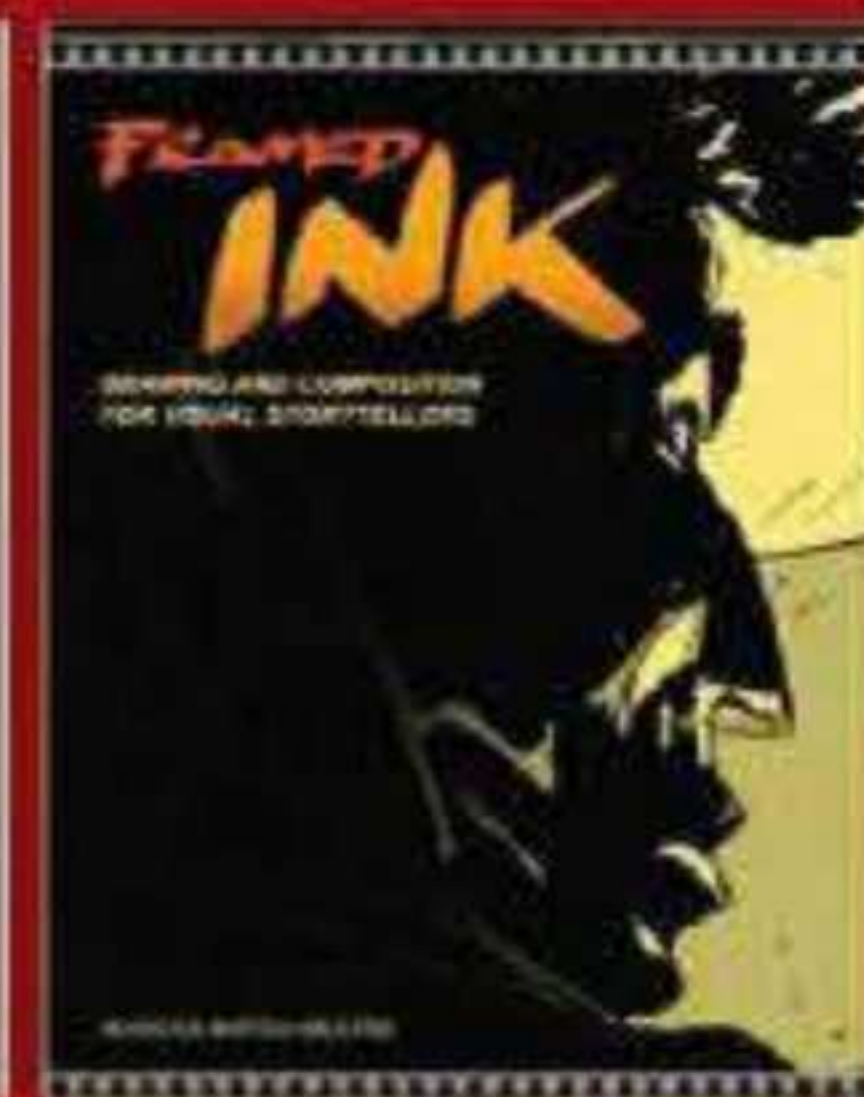
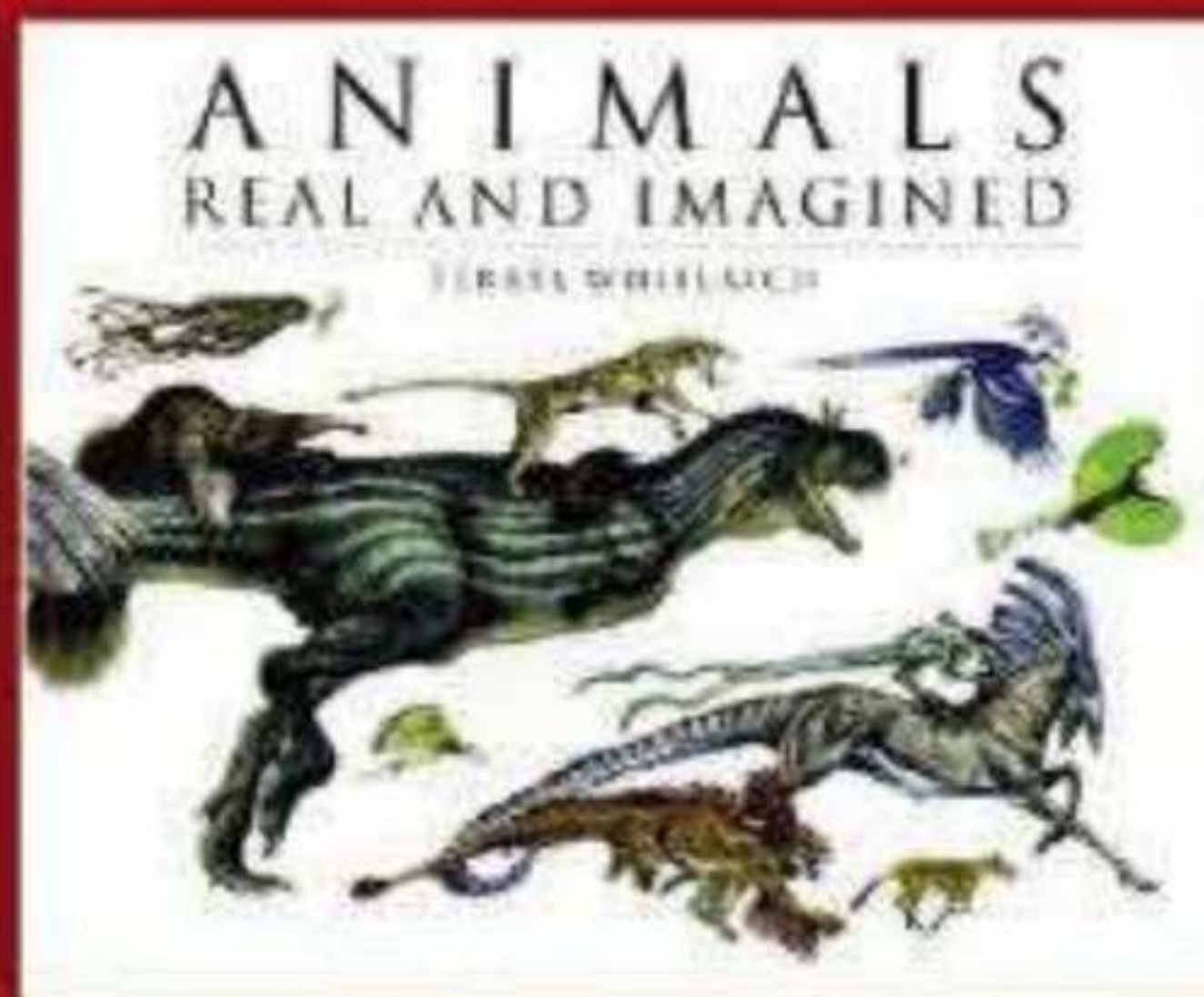
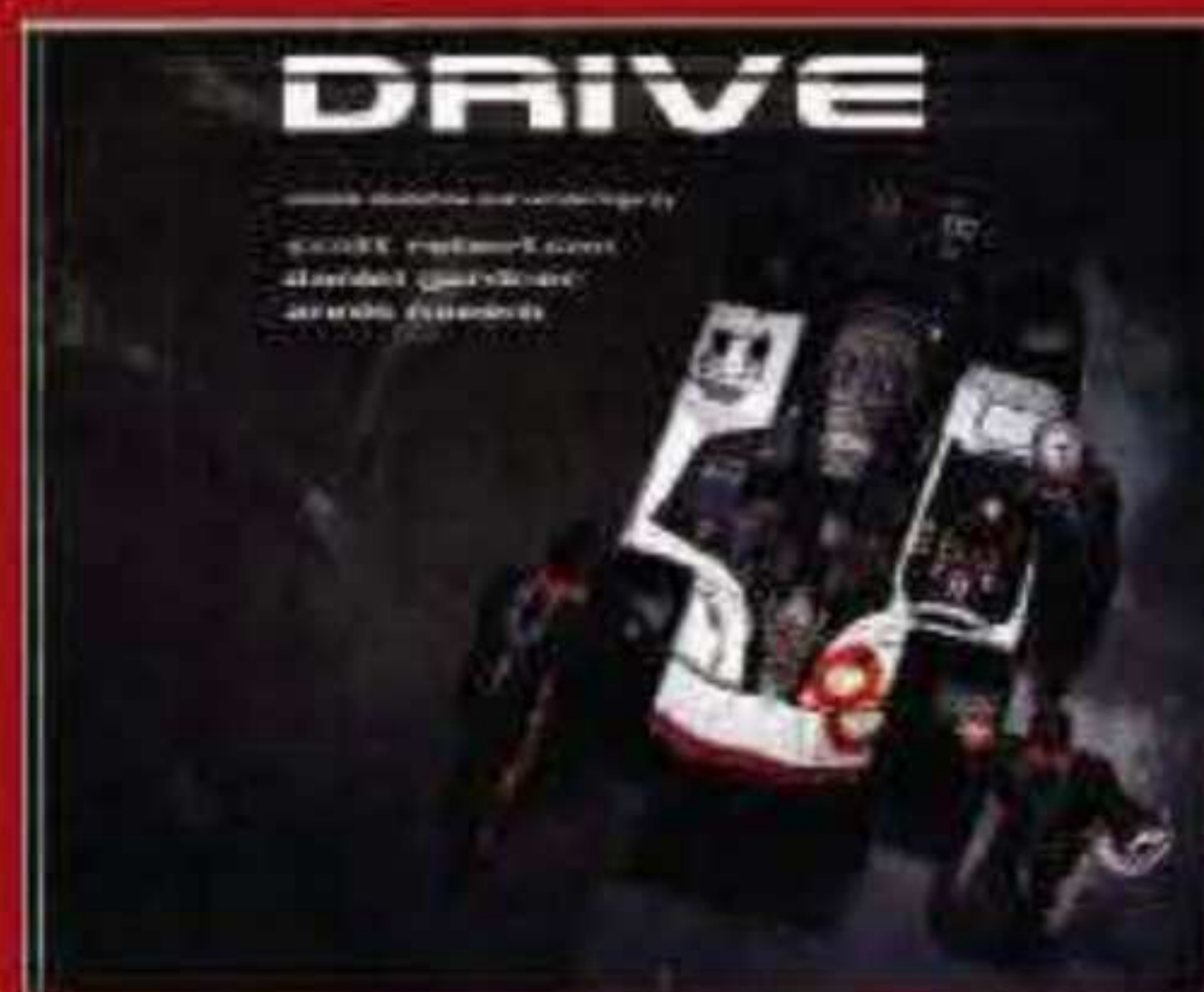


ANDREW JONES

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Competition This is your chance to get your hands on books that showcase the cutting edge of film and computer art



Titan Books are pleased to announce that they are publishing Design Studio Press in the UK and they've sent us a stack of the great books to give away!

We have five books from the series to hand out free to five lucky winners. These books are *Sentury II* by Syd Mead, *Animals: Real and Imagined* by renowned creature designer Terryl Whitlatch, *Framed Ink* by comic and storyboard artist Marcos Mateu-Mestre, *Drive*, the latest book from Scott Robertson, and *Battle Milk 2*, which comprises a series of workshops from various artists behind *Star Wars: The Clone Wars*. For more on the full collection of new art books visit www.titanbooks.com.

As an extra incentive, and to celebrate the 40th anniversary of Syd Mead Inc, Titan Books has joined with Gamma Proforma (www.gammaproforma.com) to offer an original Syd Mead art print to one winner. Syd Mead's 'Village Machine - First Launch', is a previously unavailable print and there are only 500 in existence.

For your chance to win the top prize, of the Syd Mead limited edition art print and five books from Design Studio Press, or one of four runner-up prizes of five books, go to www.futurecomps.co.uk/titan and then click the link to send the letter of your selected answer (A, B or C) by email to the following question:

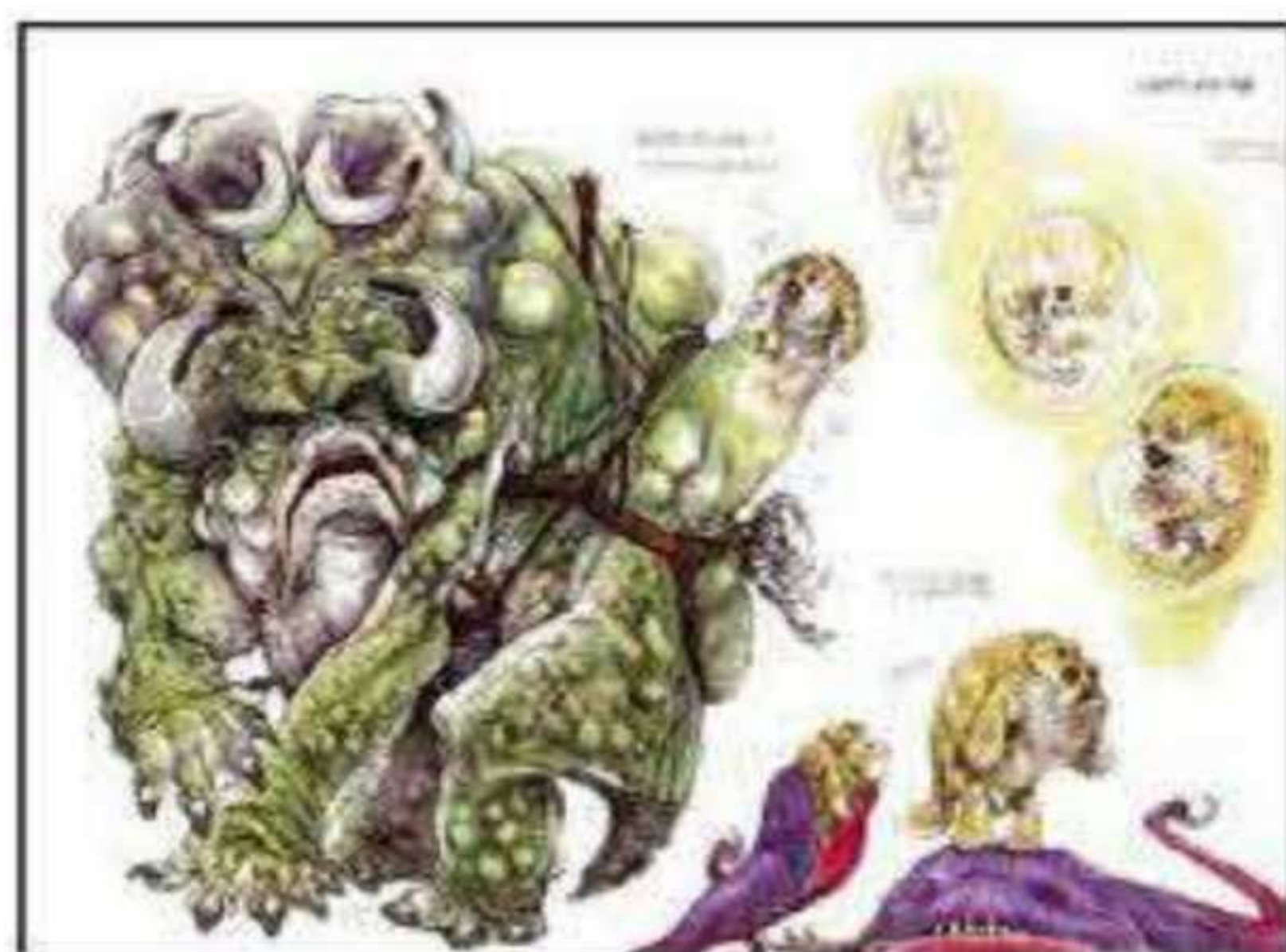
There are only 500 of the limited edition original prints available of Syd Mead's Village Machine painting. Will you win one?

Syd Mead designed the concept art for Blade Runner, but who directed the film?

- A James Cameron
- B Ridley Scott
- C Tony Scott

Entries must be no later than 28 June 2011. **This competition is UK only.** The winners will be selected at random from all correct entries received between the relevant dates and will be sent a set of books free of charge. Each winner will be notified within 28 days of the closing date and will be required to give details of a delivery address in the UK to which the books should be sent. ●

Framed Ink from film visual artist Marcos Mateu-Mestre explores the fundamentals of composition, layout and character design in visual storytelling.



Terryl Whitlatch's *Animals: Real and Imagined* includes insights into anatomy and movement.



Featuring a dazzling array of vehicle designs, *Drive* is a must-have for petrol-heads.



Competition rules By taking part in a Competition, you agree to be bound by the Competition Rules, which are summarised below but can be viewed in full at www.futurenet.com/futureonline/competitionrules.asp. Late or incomplete entries will be disqualified. Proof of posting (if relevant) shall not be deemed proof of delivery. Entries must be submitted by an individual (not via any agency or similar) and, unless otherwise stated, are limited to one per household. The Company reserves the right in its sole discretion to substitute any prize with cash or a prize of comparable value. Unless otherwise stated, the Competition is open to all GB residents of 18 years and over, except employees of Future Publishing and any party involved in the competition or their households. By entering a Competition you give permission to use your name, likeness and personal information in connection with the Competition and for promotional purposes. All entries will become the property of the Company upon receipt and will not be returned. You warrant that the Competition entry is entirely your own work and not copied or adapted from any other source. If you are a winner, you may have to provide additional information. Details of winners will be available on request within three months of the closing date. If you are a winner, receipt by you of any prize is conditional upon you complying with (amongst other things) the Competition Rules. You acknowledge and agree that neither the Company nor any associated third parties shall have any liability to you in connection with your use and/or possession of your prize.

ImagineNation Planet



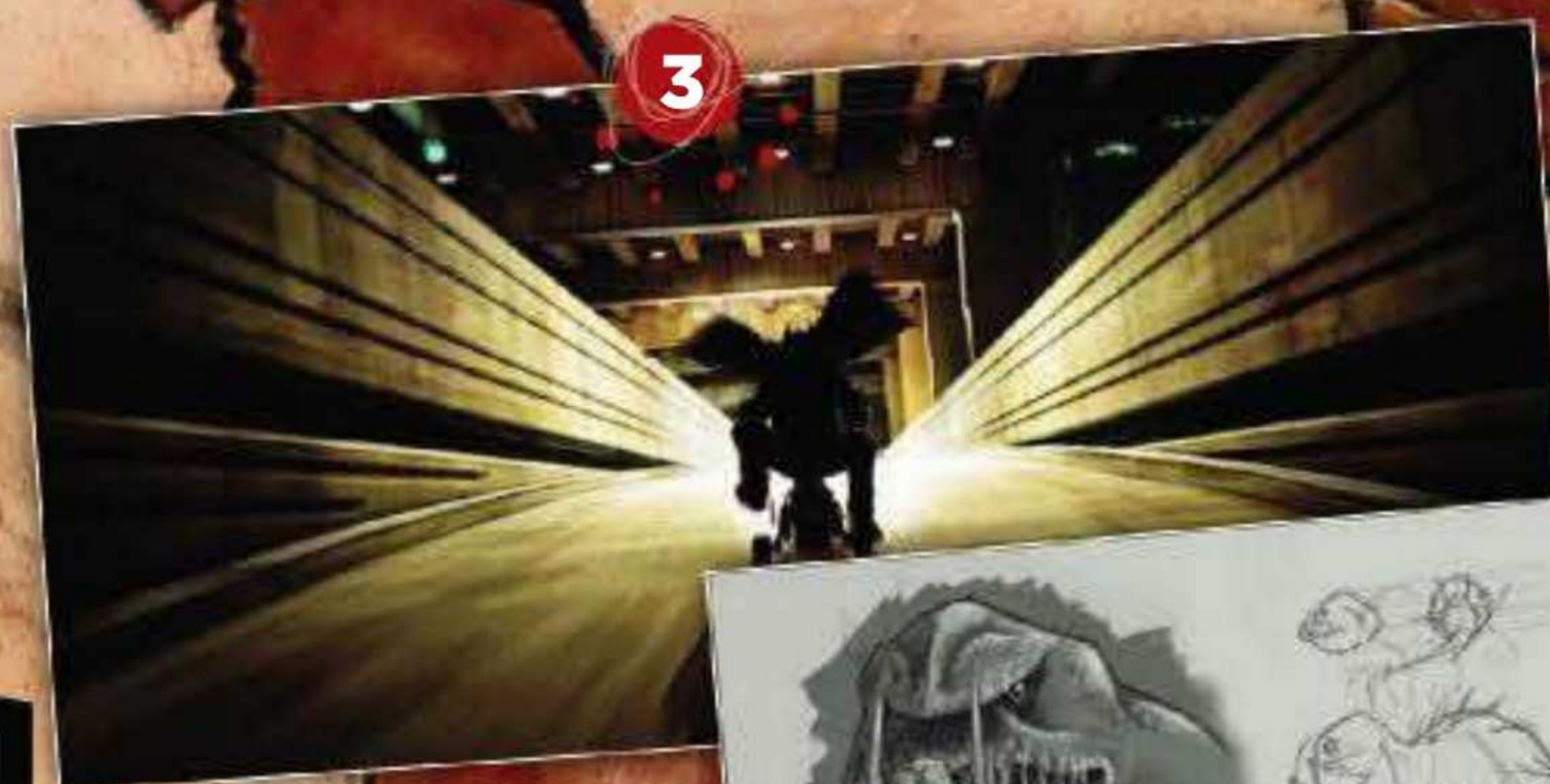
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2



3



PLANET OF THE ARTS



HERE'S A RUNDOWN OF THE EVENTS AND ART BLOGS THAT HAVE GOT US IN A STIR THIS MONTH. IF YOU'VE GOT A STORY OR EVENT THAT SHOULD BE FEATURED HERE, SEND US THE DETAILS: PLANET@IMAGINEFX.COM. CHEERS!

Beren

Beren Neale, Staff Writer

ROBOTPENCIL

Anthony Jones | US

1 As a concept artist and teacher at Red Engine Studios, Anthony has killer skills. This site has speedpaints that will blow you away, and his artist friends sometimes contribute as well. www.robotpencil.org

BUFFALOG

Mike Maihack | US

2 Mike is creator of webcomic Cow & Buffalo, and has just finished a comic for the Cleopatra in Space series. There are loads of sketch-a-days on this colour blog. cowshell.com/buffalog

RAVINDER SEMBI

3D | England

3 Ravinder may be a 3D artist first, but for each eye-popping model he creates, there's loads of great 2D concept art that's equally impressive. It's worth the search! www.boogotti.com

ROBI PENA

Illustrator | Switzerland

4 There's plenty of monkey business on this site thanks to Robi's anthropomorphic imagery, such as his Hybrides digital paintings. Some of his book art is on display too. www.robertopena.ch



Your fantasy art universe



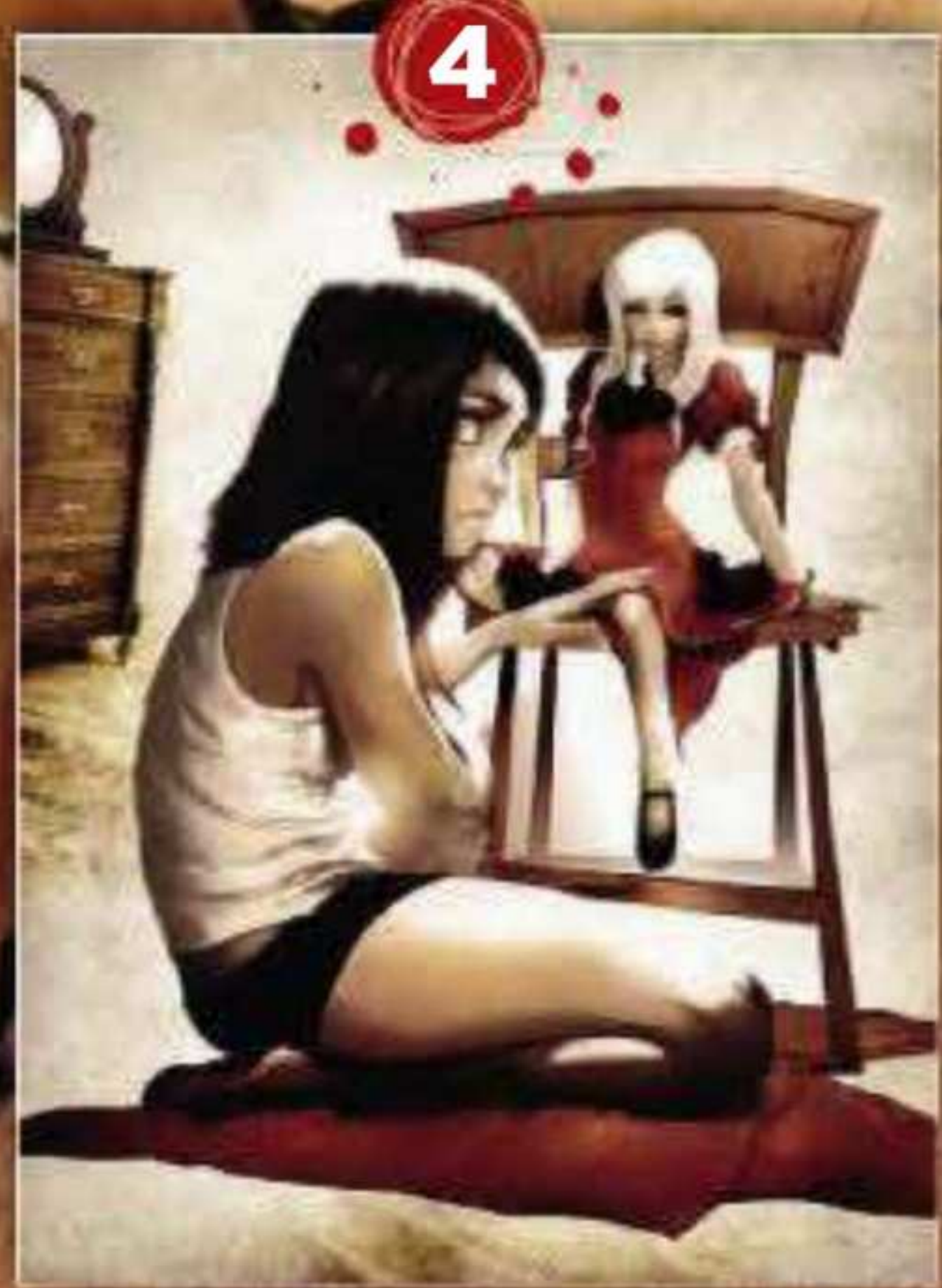
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4



RASMUS BERGGREEN

Concept art | Denmark

5 He graduated in production design, but Rasmus has followed his love for concept and works at IO Interactive in Copenhagen. This site offers more detail on every visit.
rasberg.com

MOJTABA NADERLOO

Matte painting | Iran

6 With epic images of futuristic disaster and mythical pasts, Mojtaba thinks big. We're not the only ones impressed – he's landed a job as matte painter for BorsuFilmStudios.
mnaderloo.com

map art by jorjny duddle,
www.duddlebug.com

SKETCH JAM

Part art class, part cabaret, all fun, this Australian section of Dr Sketchy's offers three hours of drinking, drawing and decadence!



Dr Sketchy's, Melbourne

LOCATION: The Order of Melbourne, 401 Swanston St, Melbourne, Australia
WHEN: Last Sunday of each month
WEB: drsketchymelbourne.com



Betty Blood inspires the sketchers above, and below the models pose in 2010



Sara Thorn's sketch above, and left, Rebecca Wetzler's art.



Right, Poppy Cherry is a regular model at the sessions.



ImagineFX Forum Winner

Image of the month

Dream debut A robot designed for combat stares down the viewer, gun at the ready, in this first-time challenger's winning image



Daniel Tyka may be new to the MYFX challenges, but he couldn't have had a better start, with his first entry securing the Image of the Month accolade.

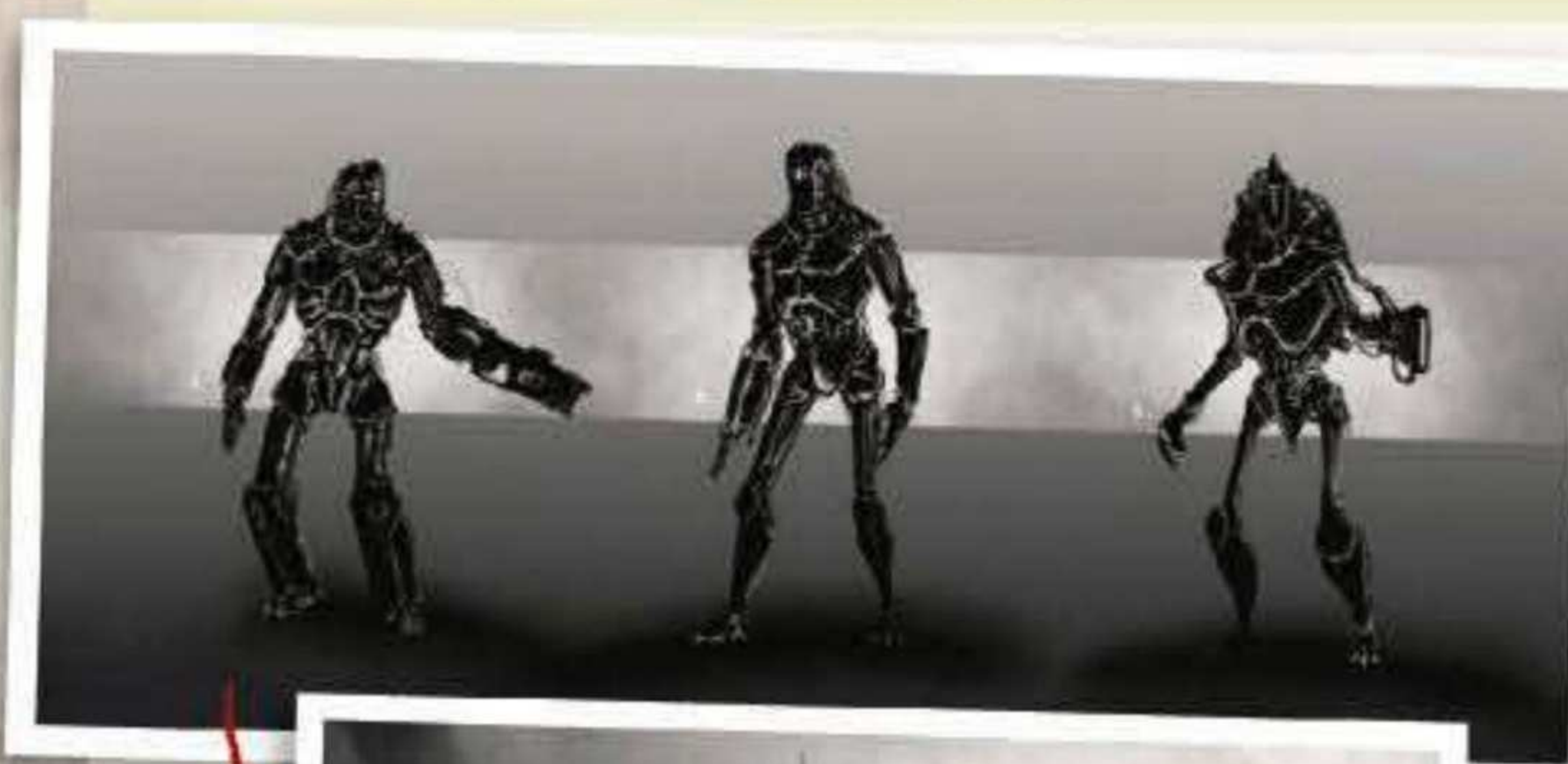
"I decided to take part because I thought it would be a good way to learn new things and push myself forward, as I'm self-taught without any art education background," he says.

Having worked through a few thumbnails, Daniel decided on the one with the biggest potential. "It had this great vibe about it: when the droid hears a sound and turns around, activating its weapon while scanning for the source of the noise."

MYFX TITLE: #222

WINNER: Daniel Tyka (No Logic)

GALLERY: www.imaginefx.com/nologic



Daniel focused on getting the robot's aggressive stance right, before spending time on the glowing lights and other surface details.

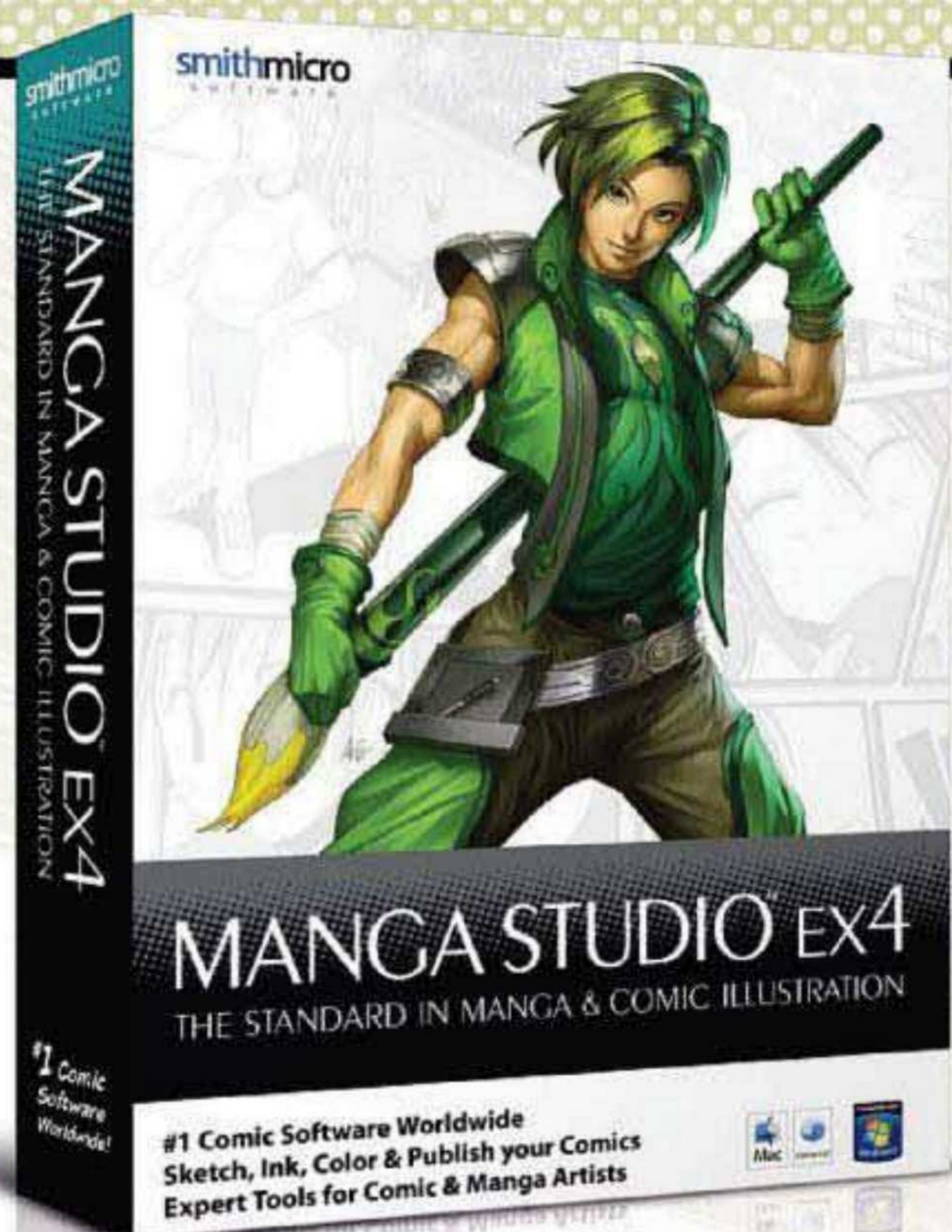
FORUM CRIT



"I really like this design. The combination of humanoid and robotic elements works well. It looks like it would be capable of traversing a planet in zero gravity with its athletic design, while retaining the strength needed to take down the bad guys. Great job on the mysterious atmosphere surrounding it, too."

Leigh Sparks (Lunar)

Competition



Manga Studio's products will suit either beginner-level artists starting out in the world of manga or seasoned artists looking for pro-level resources.



Win! Manga software

Competition If you love manga, you'll love our new Manga Studio software competition, with 20 copies ready to be won and downloaded now!

This is your chance to win a copy of the popular Manga Studio software and start drawing manga from sketches to finished comics - whatever your ability.

In association with Smith Micro, ImagineFX is giving away 10 downloadable copies of Manga Studio Debut 4 and 10 downloadable copies of Manga Studio EX 4, with a combined value of \$3,500!

OPTION ONE: MANGA STUDIO DEBUT 4 (WORTH \$50)

For those who are just starting out in manga, and who want a great bit of kit that can guide them through the initial steps of making great artwork, Manga Studio Debut 4 is the ideal product.

Get started immediately using dynamic help and the Beginner's Assistant. Express motion and moods with speed lines and focus lines while adding character dialogue

with built-in word balloons. Choose from thousands of screen tones and add dimension to your drawings.

This software is the fun and easy way to make manga and comics, and you'll be able to use its drawing and colouring tools to help you create from start to finish.

OPTION TWO: MANGA STUDIO EX 4 (WORTH \$300)

If you want the next level in manga-making software, then you want a copy of EX 4. This is the world-leading comic and manga creation software, delivering powerful, cutting-edge drawing and colouring tools. You can customise tool palettes, import 3D objects and render them as backgrounds for your artwork, and publish professional-quality manga for print or web, plus loads more. This is an essential product for professional comic and manga artists.

IMAGINEFX OFFER!

Discount copies of Manga Studio Debut 4 are available! See this month's DVD for details

offer ends
31 July 2011

To be in with a chance of winning a downloadable copy of your desired Manga Studio software, go to www.futurecomps.co.uk/manga-studio and answer the following question correctly:

The cover artist of this issue of ImagineFX is Gonzalo Ordóñez Arias. But who was the cover artist for issue 58's Master of Manga?

- A Stanley Lau
- B Chester Ocampo
- C Tom Cruise

Select your answer, specifying your choice for a Windows or Mac download of either Manga Studio 4 or Manga Studio EX 4. This competition is open worldwide. The closing date for entries is **31 July 2011**. For a full set of competition rules go to www.imaginefx.com/comp_rules.

Competition rules By taking part in a Competition, you agree to be bound by the Competition Rules, which can be viewed in full at imaginefx.com/future_rules. Late or incomplete entries will be disqualified. Proof of posting (if relevant) shall not be deemed proof of delivery. Entries must be submitted by an individual (not via any agency or similar) and, unless otherwise stated, are limited to one per household. The Company reserves the right in its sole discretion to substitute any prize with cash or a prize of comparable value. Unless otherwise stated, the Competition is open to all GB residents of 18 years and over, except employees of Future Publishing and any party involved in the competition or their households. By entering a Competition you give permission to use your name, likeness and personal information in connection with the Competition and for promotional purposes. All entries will become the property of the Company upon receipt and will not be returned. You warrant that the Competition entry is entirely your own work and not copied or adapted from any other source. If you are a winner, you may have to provide additional information. Details of winners will be available on request within three months of the closing date. If you are a winner, receipt by you of any prize is conditional upon you complying with (amongst other things) the Competition Rules. You acknowledge and agree that neither the Company nor any associated third parties shall have any liability to you in connection with your use and/or possession of your prize.

Letters

YOUR FEEDBACK & OPINIONS



Contact the editor, Claire Howlett, on claire@imaginefx.com or write to ImagineFX, Future Publishing, 30 Monmouth Street, Bath, BA1 2BW, UK



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A plea for the DVD

First off, I want to say what a brilliant magazine you guys have! I've been a huge fan since the beginning (way back in 2006). However, as I'm an expat it's very hard to come by your magazine at a reasonable price and whereas I held a subscription for about a year, it was becoming very difficult to get to read them as they were sent to my family in the UK. Now that Zinio do subscriptions, I'm back onboard and I [insert expletive of choice] love it! Only thing is, what do us poor Zinio subscribers do about the DVD content? Isn't there some way for us to download that with a special subscriber code or something? It seems a terrible shame we miss out on that just because we are reading digitally (isn't the DVD content digital too?)

It'd be great if you could incorporate that, but even if you can't, I still love ImagineFX. Keep up the good work!

Bernard Lee, via email

Claire replies Hello Bernard, thanks so much for the photo. ImagineFX, cuddly toy and coffee – what else would anyone need? As for the disc content, we're unable to supply digital edition readers with the DVD content. Apologies.

Best of both worlds

I've recently purchased my first issue of ImagineFX and all I can say is, "Where has this magazine been my whole art career?"

I'm contacting you regarding information about your Traditional FXPosé and how one can get featured in this section. I'm an emerging illustrator and am seeking venues to help get my work attention within the comic book and concept art field. Only recently have I shifted my portfolio into comics and have yet to have any published titles. However, in that short time I did catch the attention of the Marvel Comics talent coordinator who has opened my "talent file", enabling me to submit art work for



Bernard (and friend) enjoy ImagineFX with a coffee and a snack. What more do you need in life?



DID YOU MISS ISSUE 70?

We've still got a few copies, but you need to move fast! See page 55 for details on how to get hold of a copy.



Ashton's dynamic artwork has caught the eye of Marvel Comics – look out for more in an upcoming issue.

review. Currently, I'm busy creating new comic-themed works and doing as many conventions as possible.

That being said, a feature of my work can be a point of interest for your readers simply because I'm an artist of both worlds: traditional and digital. My goal is always to create a strong, story-telling image and I utilise all tools to achieve that goal. In order to effectively create a piece of that calibre, I have to seamlessly blur the lines between digital and traditional mediums.

Ashton Gallagher, via email

Claire replies Hello Ashton, great work! It looks like you're already getting yourself known in the industry, but a spot in the pages of ImagineFX will get your art on the desks of art directors across the world, so it's worth trying. Readers, keep an eye out for Ashton's work in an upcoming issue, and if you want to get your art in ImagineFX, email fxpose@imaginefx.com. See page 19 for full requirement details.

Fashion tips

I'm a huge fan and collector of your magazine. Thank you all, you great big wonderful ImagineFX team you! Your magazine and website help me get through the day, so much so that I'm glad I subscribed several years ago after finding it on a shelf of my favourite book store.

I have every issue, and I'm proud of that, except for issues one through four (it's an ongoing search). I have a request. Could there be some articles and techniques on the subject of digitally painting and illustrating for the clothing industry, such as creating and preparing designs for T-shirts, hats, hoods, plus screen printing and the like? I would love to see some of that and I'm sure it would be a hit!

Thomas Luca, via email

Claire replies Thank you for your belief in our abilities, Thomas. I hadn't thought of featuring illustrating for the apparel industries... does anybody else want to see this in the magazine? Let me know.



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Extra-curricular art studies

I just wanted to write to say a big thank you to the ImagineFX team. You've inspired me so much and I feel like I've got my passion back.

I'm 15 years old and I recently found out that my art GCSE contains nothing but observational work. My teacher says I can't use neither my imagination nor the art that I normally use. This got me really down and I felt there was no point in me doing art any more.

Then one day my dad picked up a copy of ImagineFX, gave it to me and I've been hooked ever since. I always look forward to the latest issue and I always try to make room for any posters I get. I love this magazine, especially the latest one (epic landscapes!). Hopefully I can subscribe soon! Thanks to you I'm able to be more artistic and am now starting my own comic. Thanks also to all the artists who gave me so much inspiration and hopefully I can build up my skills more and add my own work to the magazine.

Jessica Preston, via email



Jessica was inspired by ImagineFX to try out techniques beyond those on her GCSE course.

Claire replies Glad we're keeping you inspired, Jessica. Even the best education is limited to what is being taught, so I'm glad to see that you're expanding beyond the constraints of the curriculum. Good luck.





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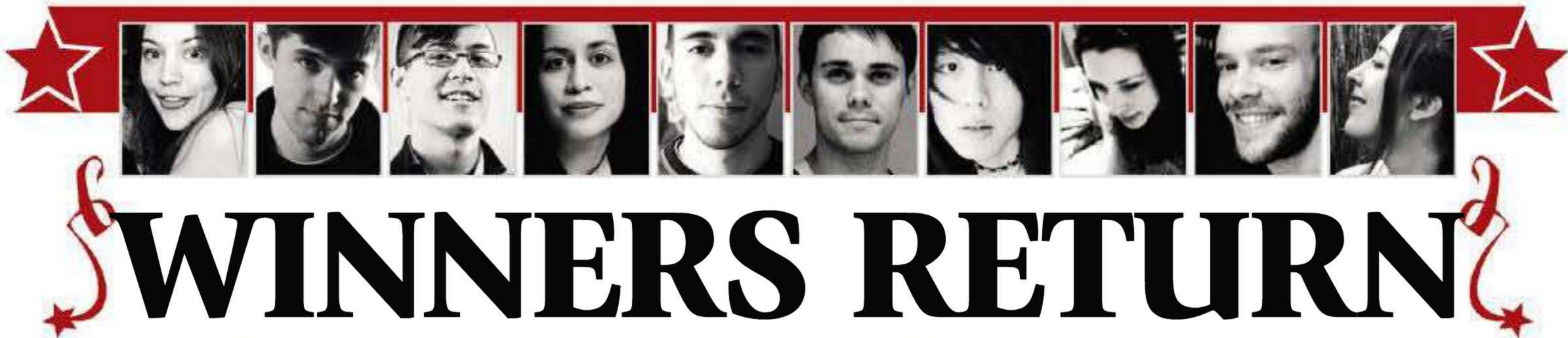
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RISING STARS 2011



WINNERS RETURN

Last year's Rising Stars award winners reveal how the competition has influenced their careers and what can be gained from entering



here's a simple rule of thumb in the art world: the more your work gets seen, the more successful you'll be. That's why ImagineFX created the Rising Stars awards. They're our way of illuminating the work of a small group of talented young artists in a crowded industry. There's no fee to enter and everything to gain. Whether you make the top 10 or not, your work will be put on the desks of some of the world's leading art directors across film, comics and games, including those of The

Framestore, DC Comics, Wizards of the Coast and Blizzard.

"For a beginning artist, it's crucial that as many people as possible look at your work," says Bernadette Carstensen, one of our top



10 winners from last year's Rising Stars awards. "It's a chance to gain credibility and confidence, and even if you don't win, you know that your work was seen and possibly remembered by the judges."

Since she made the top 10 last year, Bernadette has gained confidence and

taken on more commissions, expanding her client list. This includes her first work for Wizards of the Coast, creating three illustrations for Dungeons & Dragons.

In a similar vein, fellow top 10 winner Mia Araujo has been busy since she took part in last year's competition. She's received her first cover commission and had work exhibited in more group shows. Next year, Mia will have her own solo exhibition at the Corey Helford Gallery, California. "You have nothing to lose," states Mia enthusiastically.

BUILD ON SUCCESS

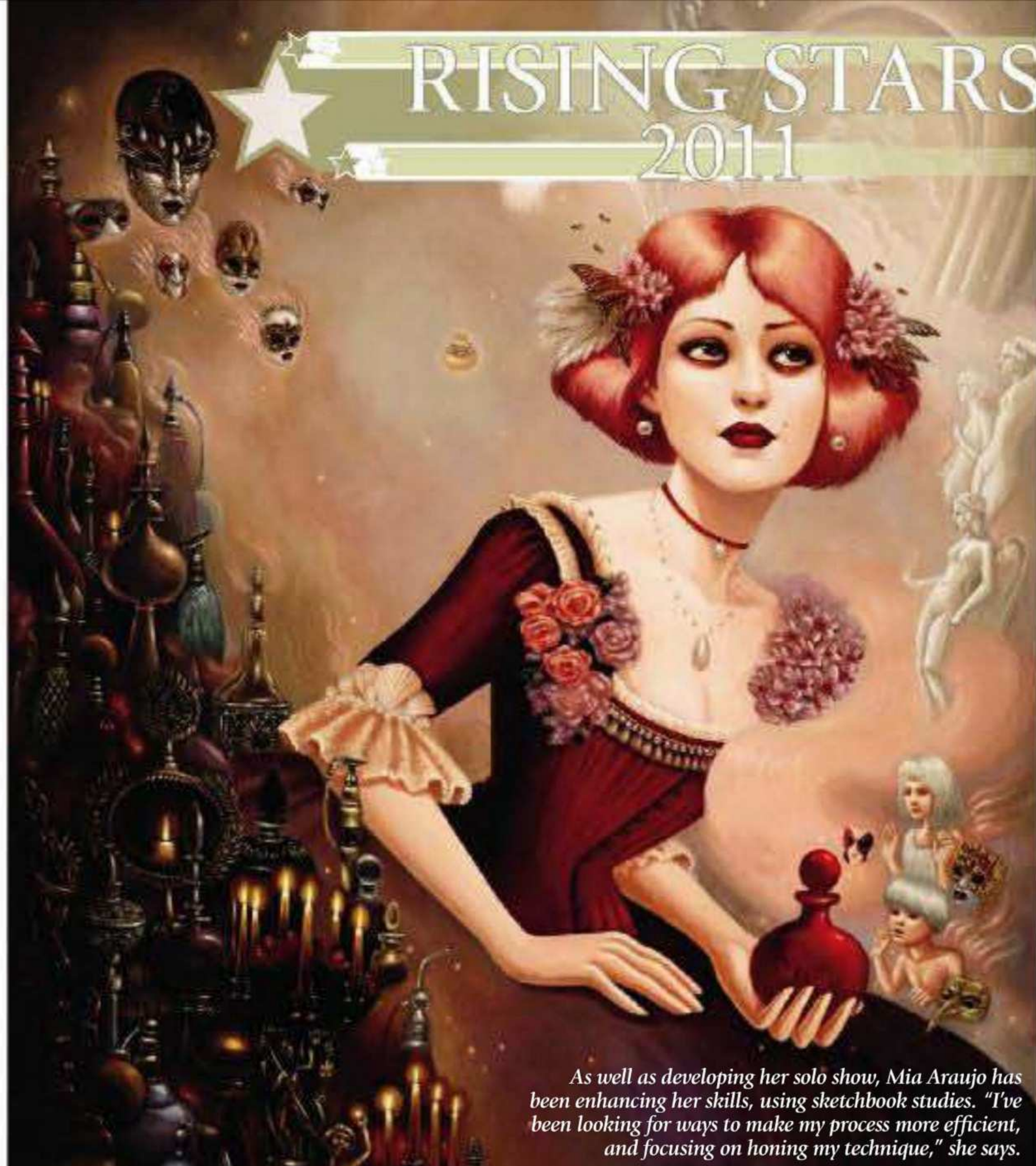
It's a sentiment echoed by Sam Burley, who saw Rising Stars as a fantastic opportunity to develop his career. "It's pretty rare to see something offer so much exposure to the industry,



Bernadette Carstensen recommends everyone enter Rising Stars. Even if you don't win, you've still raised your profile.



"It's a nice personal confidence booster," says Sam Burley.



As well as developing her solo show, Mia Araujo has been enhancing her skills, using sketchbook studies. "I've been looking for ways to make my process more efficient, and focusing on honing my technique," she says.

especially for those new to the business!" Last year's top 10 winner goes on to reveal how entering Rising Stars helped strengthen relationships with clients and attract new ones. "I've even had to begin turning down work, simply because there's too much to do," he says.

Now freelancing for Volta, THQ and others, Lake Hurwitz produces beautifully textured pieces.

“It's rare to see something offer so much exposure to the industry” Sam Burley

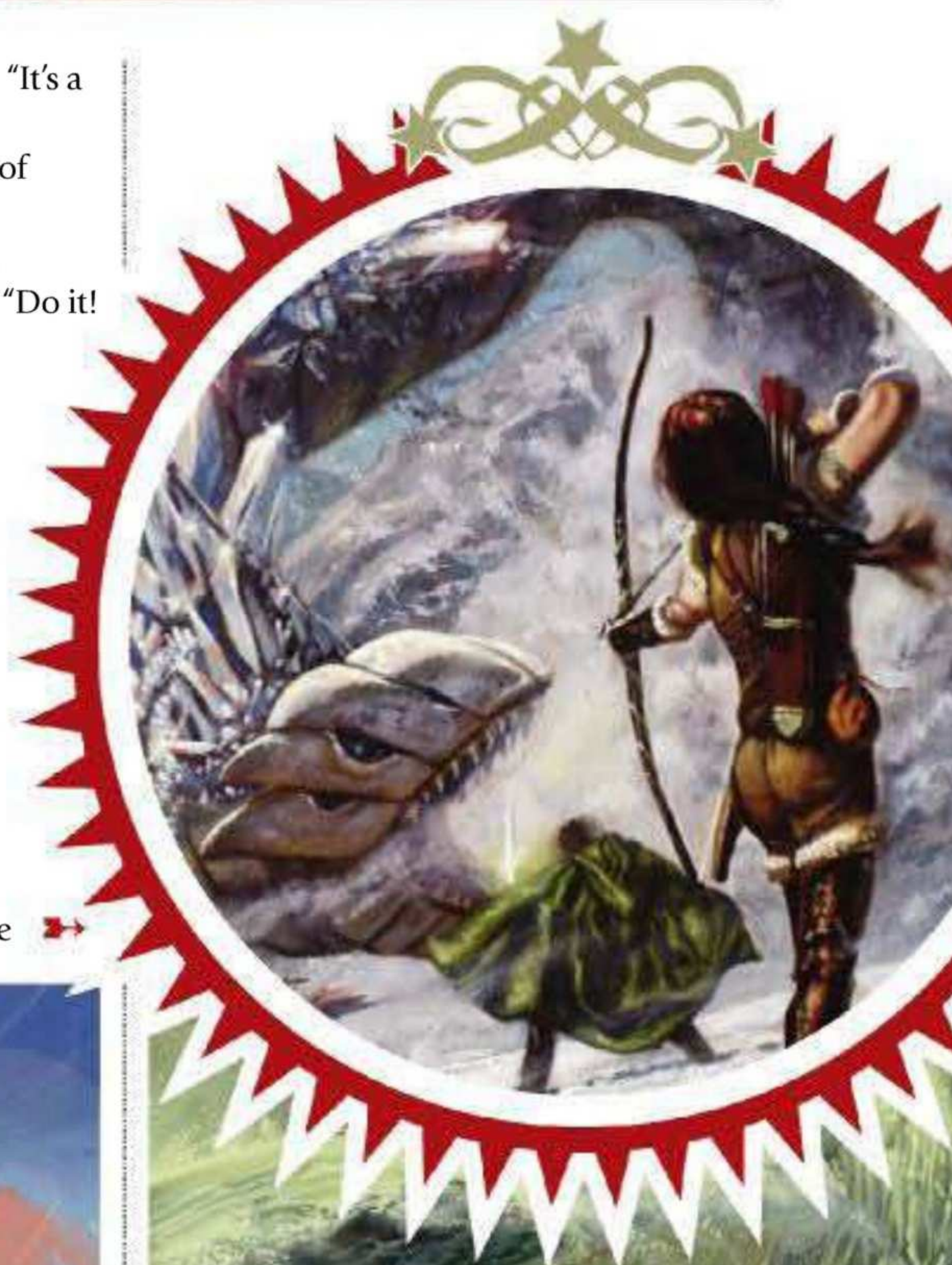
Similarly excited for Rising Stars is another winner, Jake Murray, who has also taken on new clients since making last year's top 10. Jake has had work published in Heavy Metal magazine and is working on a new cover



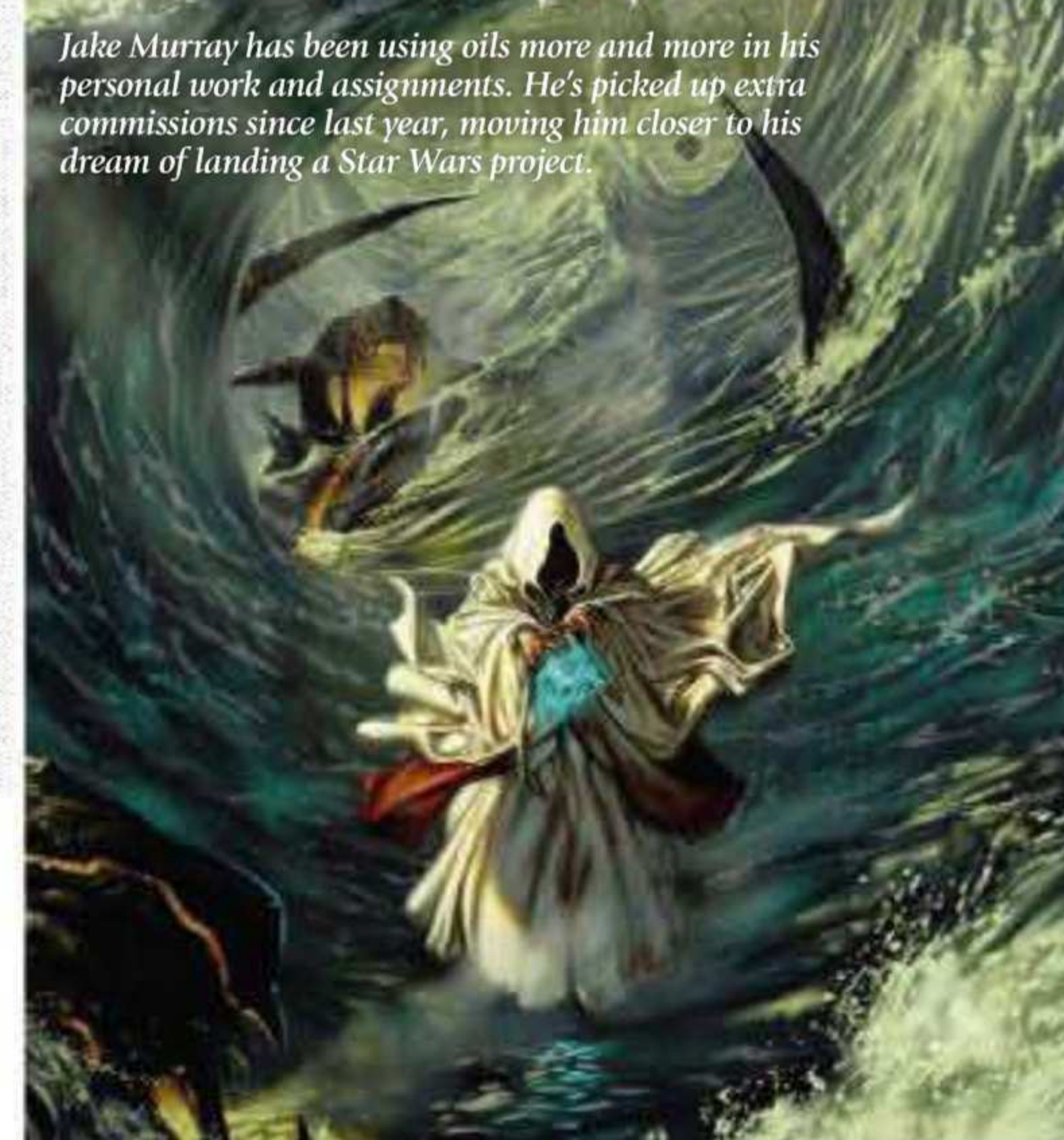
Although he's working traditionally, Lane Brown's grasp of colour and light has really developed.

commission for Dark Horse Comics. "It's a great way to gain exposure within a wonderfully supportive community of artists," says Jake of his Rising Stars experience, before adding in his best Arnold Schwarzenegger impression: "Do it! Do it noagh!"

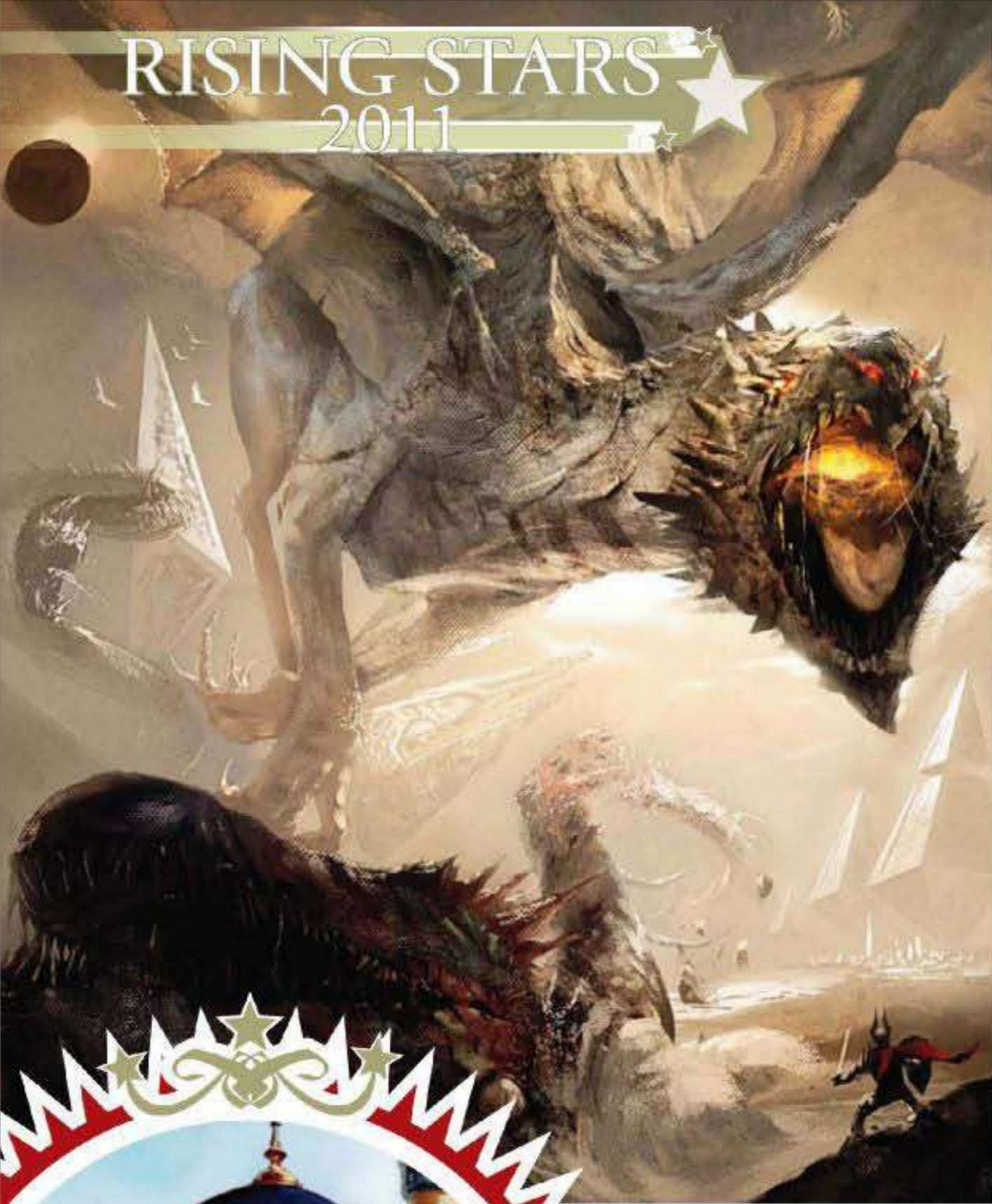
Jake's enthusiasm is echoed by fellow winner Lane Brown, who stresses how a campaign like this can push you to be better. He's used the confidence boost to develop his art. He's been studying light and colour theory, and has been using more traditional mediums, such as oils and acrylic. "It's humbling and provides the motivation to keep working hard," he



Jake Murray has been using oils more and more in his personal work and assignments. He's picked up extra commissions since last year, moving him closer to his dream of landing a Star Wars project.



RISING STARS 2011



"I think I'm closer to realising my ambitions," says Chun Lo.

→ says. "Competitions like this can confirm I'm moving in the right direction."

Last year's winner Chun Lo says he's been experimenting more, studying anatomy and composition: "I think I'm closer to realising my ambitions, but I still have a long way to go, especially when I keep seeing everyone improve." Chun doesn't see this as discouraging, but awards can push everyone to new heights. Community competition encourages improvement. "It's the kick in the butt I need whenever I'm feeling lazy or uninspired," he says.



I'd urge everyone to enter this year's Rising Stars – there's nothing to lose and lots to gain **Pavel Elegan**

Nicole Cardiff has been busy with commissions for Sony since last year, and completed a workshop for ImagineFX last issue. She'll still find time to check out this year's entrants: "It's always interesting to see new people in the field."

Jake has similarly sought to get better. He's turned to oils for both commissions and personal work, but confesses it makes him nervous, even though the results are worth it. "I really love the feeling of having a physical object to look at when I'm done," he explains.

Conversely, Bernadette has used her success in the competition to encourage herself to work digitally. "I've started to spend more time with my colour studies in Photoshop," she says. "I think I'll try to make then into final pieces that I could use for prints." Bernadette's great result in last year's awards has spurred her into pushing her career forward. This year, her goal is to create enough work to have three separate portfolios: one for fantasy, one for children's book illustrations and a third for portraiture. On top of this she's working on her own manuscript for a book. "I have lots of ideas brewing up!"

UPPING MORALE

Even experienced artists can do with a confidence boost that a competition such



as Rising Stars offers. This year, Nicole Cardiff, will be expanding her client base and experience by moving into graphic design and advertising. "I'm developing a sideline," she says, adding that she'll continue to paint dark fantasy in one form or another.

Like Nicole, concept artist Pavel Elegan says he's used the experience of Rising Stars to get "some good motivation and energy to keep pushing". This year, he's aiming to work on problem areas in his art, "so no more putting off working on studies". His final sentiment echoes that of all the Rising Stars 2010 winners we caught up with, saying he'd urge everyone to enter this year "because there is nothing to lose and lots to gain".



Pavel Elegan might have made our top 10 last year, but the Australian artist is still keen to work on and improve his studies.

CALL FOR ENTRIES

Do you have what it takes to impress the judges? Then enter this year's Rising Stars and bid for stardom!

Rising Stars 2011 aims to discover, promote and celebrate the best sci-fi and fantasy artists and illustrators aged 25 or under, whether digitally or traditionally based. We've teamed up with some of the leading art directors from the film, video game and book industries, and our judges include Blizzard's art director Sam Didier and Wizards of the Coast's Jon Schindehette.

Whether you're a full-time artist, a student or just like to show off your work, we want to hear from you. International entrants are welcome and there's no charge for submission. The top 10 entries will be featured in issue 75 of ImagineFX, on sale 20 September in the UK, and three weeks later overseas.

THE PANEL



IRENE GALLO

As art director at Tor books, Irene helps develop talented new artists and works with some of the world's leading illustrators.

www.tor.com



KEVIN JENKINS

The Framestore director's art department has an impressive CV, not least for his hand in its BAFTA- and Oscar-nominated VFX work.

www.framestore-cfc.com



SAM DIDIER

One of Blizzard's longest-serving employees, Sam has a track record for spotting new artists on Blizzard forums and turning them into pros.

www.blizzard.com



JON SCHINDEHETTE

Senior art director for Wizards of the Coast, Jon ensures that the designs for all Dungeons & Dragons projects fit together.

www.wizards.com/dnd



MARK CHIARELLO

As art director at DC Comics, Mark Chiarello sees a lot of new artists' work and has plenty of experience championing rising stars of comics.

www.dccomics.com

SEND IN YOUR ART

Entrants are invited to submit five digital or traditional pieces of portfolio work and a short biography. The deadline for all entries is 1 August 2011. Please don't send original works and make sure that you have copies to spare of anything submitted.

You can post your submission on a CD to:

Rising Stars 2011
ImagineFX
30 Monmouth Street
Bath
BA1 2BW
UK

For more information about competition, please visit www.imaginefx.com/risingstars.

THE RULES

1. Employees of Future Publishing Ltd, and their immediate families or agents are not eligible to enter this competition.
2. Only one entry per person. Multiple entries will be discarded.
3. Entrants must be aged 25 or under on 1 August 2011.
4. Entries must be received by 1 August 2011, which is the closing date.
5. All entries will be judged by the ImagineFX team and an independent panel (see list). Their decision is final.
6. The winners must agree to allow their images to be used in ImagineFX and in any promotional or marketing material.
7. ImagineFX and Future Publishing reserve the right to postpone the selection of the winners indefinitely if the standard of quality is not to the required level.
8. The editor's decision is final. No correspondence will be entered into. Unfortunately we are unable to return the CDs or DVDs containing your artwork.
9. All information is correct at the time of going to press.

FOR ALL ENTRIES
1 AUGUST 2011

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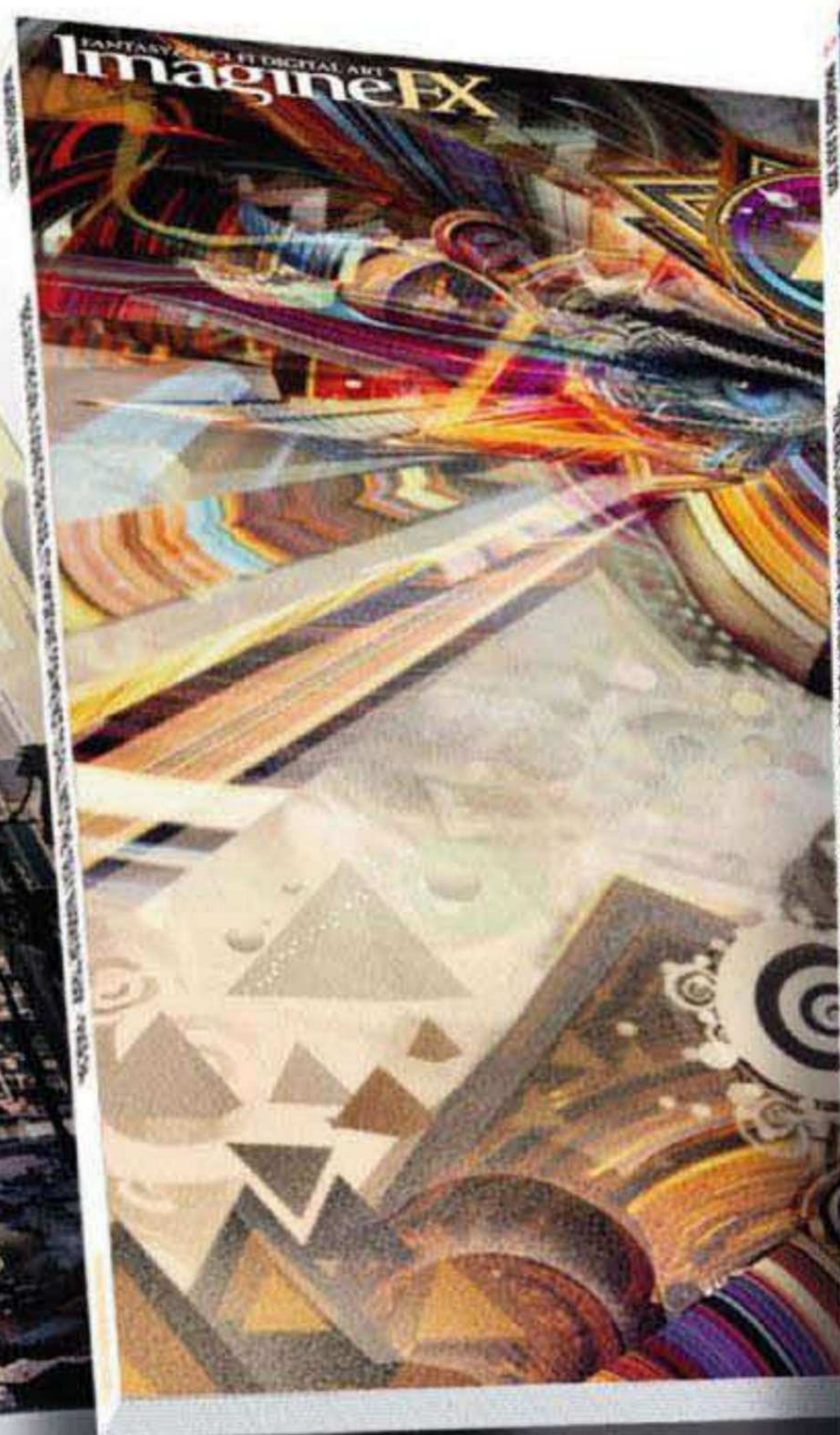
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Turn to page 35

Artists' opinions



"ImagineFX is the best published source of conceptual art information that I have ever seen. The magazine is a must-have investment for any aspiring concept artist who wants to take their skills to the next level."

Andrew Jones, concept artist



"ImagineFX is a unique resource for the science-fiction and fantasy community. It has invaluable tips and techniques for a range of software, and encourages aspiring artists to get their work in print and receive international exposure."

Jonny Duddle, freelance artist

LIVE IN THE US/CANADA? TURN TO PAGE 54

漫画

Artist Q&A

GOT A QUESTION FOR OUR EXPERTS? LET US
EASE YOUR ART-ACHE AT HELP@IMAGINEFX.COM

The ImagineFX panel

Saejin Oh



Saejin is a freelance illustrator who works for Udon Entertainment. He loves creating concept art and character designs.

saejinoh.deviantart.com

Eric Vedder



Eric has built a career working for the likes of Capcom and Silicon Knights. He works in the videogame industry, and freelances on the side.

www.ericvedder.com

Emma Vieceli



Emma is a full-time comic creator who's working on Vampire Academy for Penguin books and Avalon Chronicles for Oni Press.

www.emmavieceli.com

Chester Ocampo



Chester is a freelance digital illustrator based in Manila. His ongoing quest is to track down the best salmon sashimi in the city.

www.chesterocampo.net

Hiro Usuda



Former Konami artist turned freelancer, Hiro has since lent her skills to the Perfect World MMORPG and various art books and card games.

www.geocities.jp/tirn_aill

Chris Ng



Malaysian-born Chris works at Imaginary Friends Studios in Singapore. He's willing to learn all kinds of art skills that'll help him to deliver his ideas.

chrisfy85.deviantart.com

Nana Li



Cambridge-based Nana is an illustrator and comic artist with a background in biomedical engineering and an interest in storytelling.

www.nanarealm.com

Question

Do you have any advice on colouring line art?

Katie Grant, US

Answer

Eric replies



For me, the first question

I ask is what kind of style or look am I going for. If I'm stuck

I'll research other artists' works or even photos. I'll sometimes try to emulate their colour palettes: this in itself is challenging and deserves its own column!

Plan your artwork as much as possible before laying any colour down. The time spent at this early stage will outweigh that spent aimlessly colouring your image.

I take a simple approach to colouring my art. Some of the rules of thumb I follow are picking your light source, what kind of mood you want to convey through your colour choice and, crucially, KISS (keep it simple, stupid!). Too many times I see artwork where the artist has tried to do too many things at the same time, which ends up being a jumbled mess. Keeping things simple won't overwhelm your viewer and enables you to guide the viewer's eye to exactly where you want them to be looking.

For my answer I used Celeste here from my online web-comic Aardehn to help illustrate my point using Photoshop and the Pencil tool...

Keeping your process as simple as possible and planning ahead can yield great results!

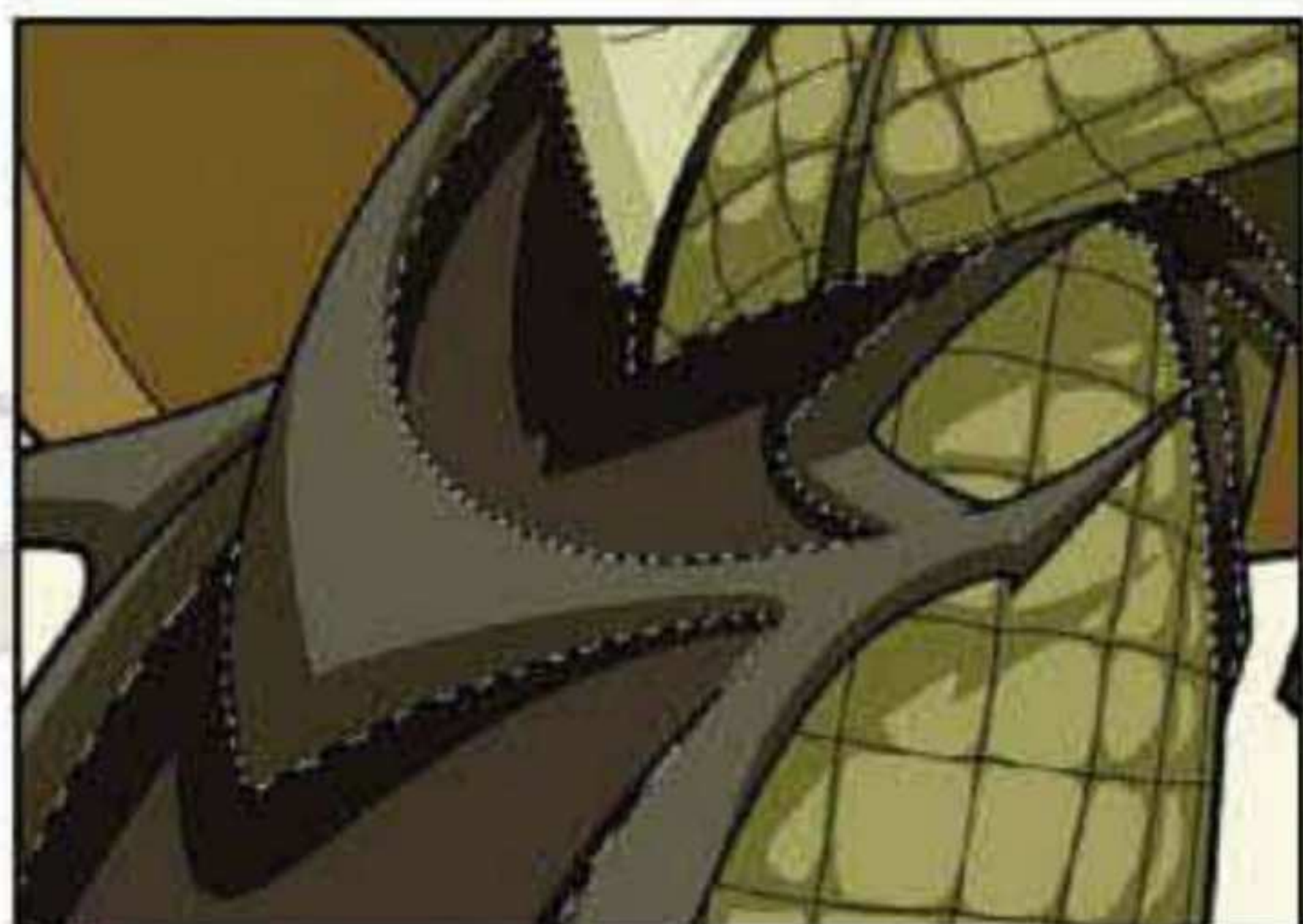
Full-size
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Step-by-step: Colouring manga line art made easy



1 Using my Pencil and Pencil Eraser tools, I start adding the colours. These can be any colour really, but I usually try to make them the actual colour of what I'm trying to paint. I use the Pencil tool because it's not anti-aliased, which enables me to select it cleanly and alter the colour to my liking.



2 I now select areas and, keeping my light source in mind, start highlighting or shadowing. I try to do all of one colour at a time before moving onto the next colour. I also add an Overlay layer just for highlights and a Multiply layer for shadows. This makes the image easy to manipulate and it keeps things simple and clean.



3 Having laid down all my base colour highlights and shadows, I'll sometimes use Gradient fills to add a little zing to areas. I colour pick the base colour and the shadow or highlight, and choose a third darker or lighter colour. I'll then stroke through the selected area, giving the selected colour a nice contrast.

Question Are there any rules to drawing manga-style female faces?

Sarah Peters, England



Compared to a male character, a female manga face usually features a smaller nose, smaller mouth, fuller lips, bigger irises, thinner eyebrows and well-defined eyelashes.

Answer Chester replies

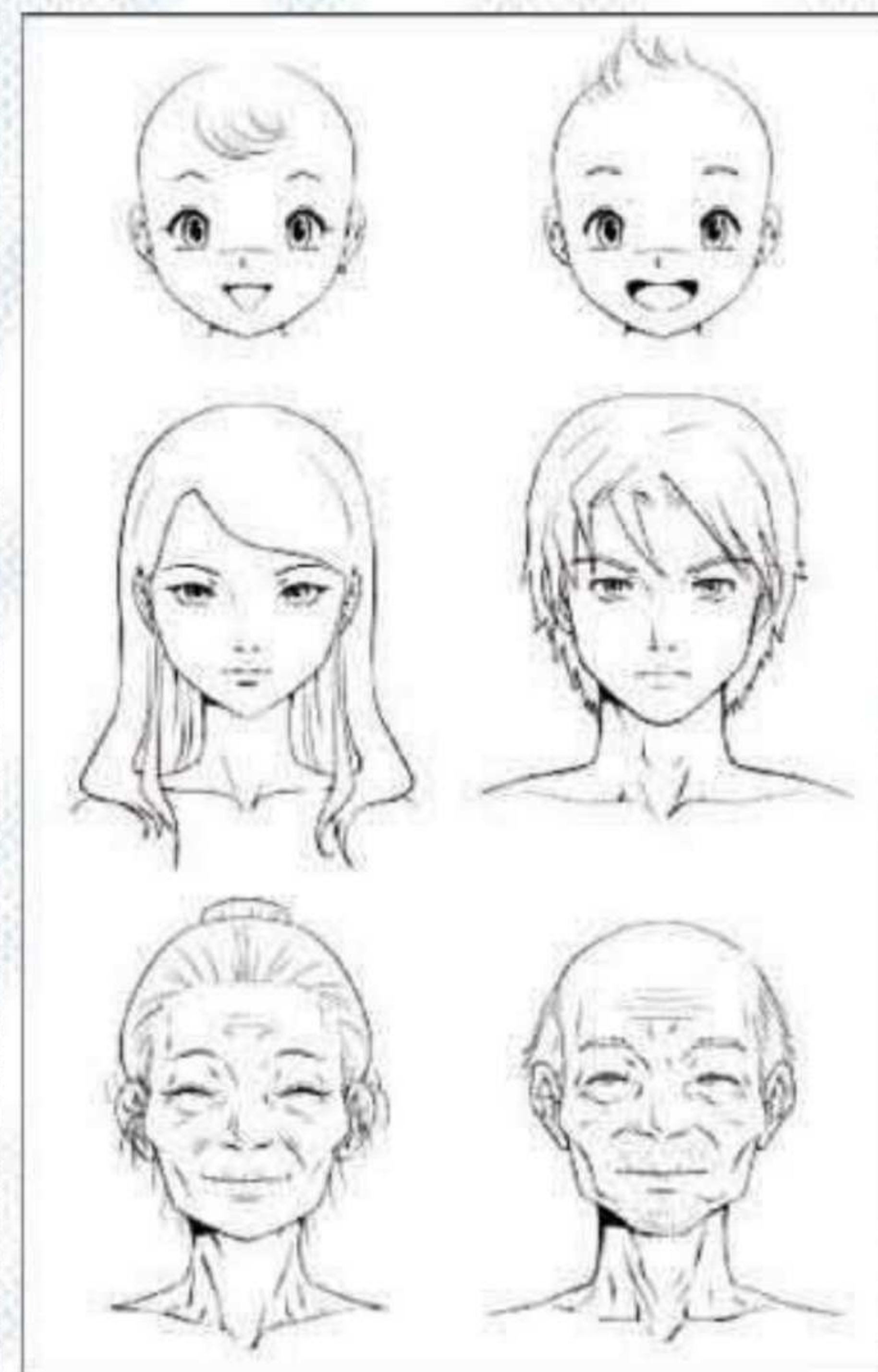


There are several key features that distinguish a female manga face from a male manga face. The degree to which those differences are pronounced, whether subtly or blatantly, determine the femininity and masculinity of the character's facial features.

Of course, there are other physical indicators of femininity and masculinity, such as hair, clothing and accessories, limb width, shoulder width, waist width, hip width, musculature, presence/absence of an Adam's apple or breast, and posture. For now, I'll talk about faces. First and foremost, female manga faces generally have curved and rounded features; the contours of the brow, cheekbones, jaw-line, and chin are smooth in comparison to a male manga face where these same features are more defined.

There are instances where the differences in these features are less apparent, particularly during the characters' infancy and old age. A simplified explanation would be, as characters reach adolescence and adulthood (when they're in their sexual prime), the differences in facial features (among other physiological changes) become more defined. For example, female characters look more feminine and male characters are more masculine.

To effectively create a non-generic-looking female manga face, it's best to take into account the character's age and masculine/feminine personality traits and then make the most of the corresponding visual cues.



The faces of female and male manga babies (and elderly characters) don't differ much from each other, except perhaps for the thickness of eyelashes.

Artist's secret

MANGA WOMEN HAVE CURVES

The shapes of a female manga character's facial features are more curved and circular compared to a male character's, which are angular and boxy. The combination of feminine and masculine features is crucial in creating distinct faces.



ImagineNation Artist Q&A

Question

What's the trick for making comic panels flow together?

Jayne Rider, Canada

Answer

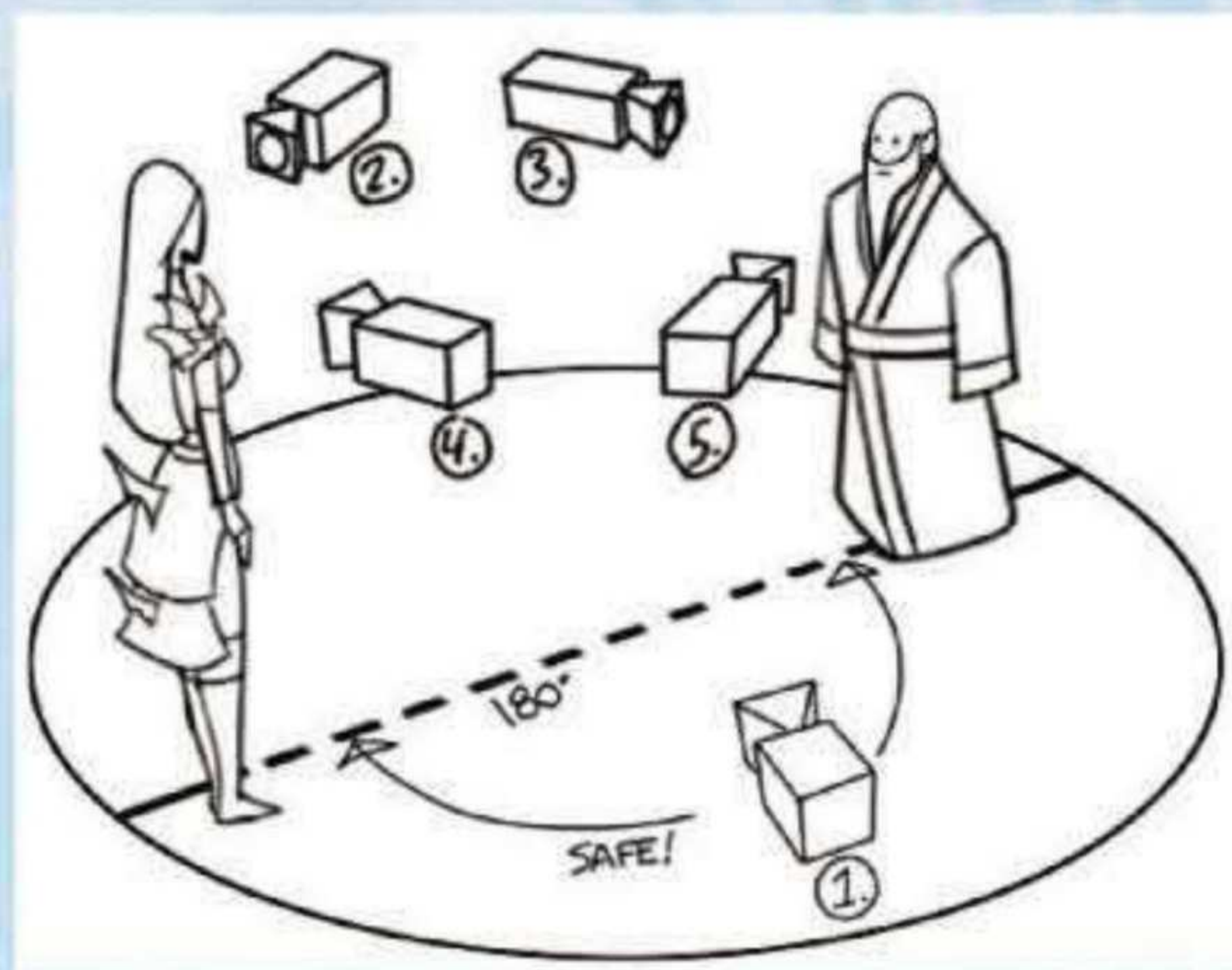
Eric replies



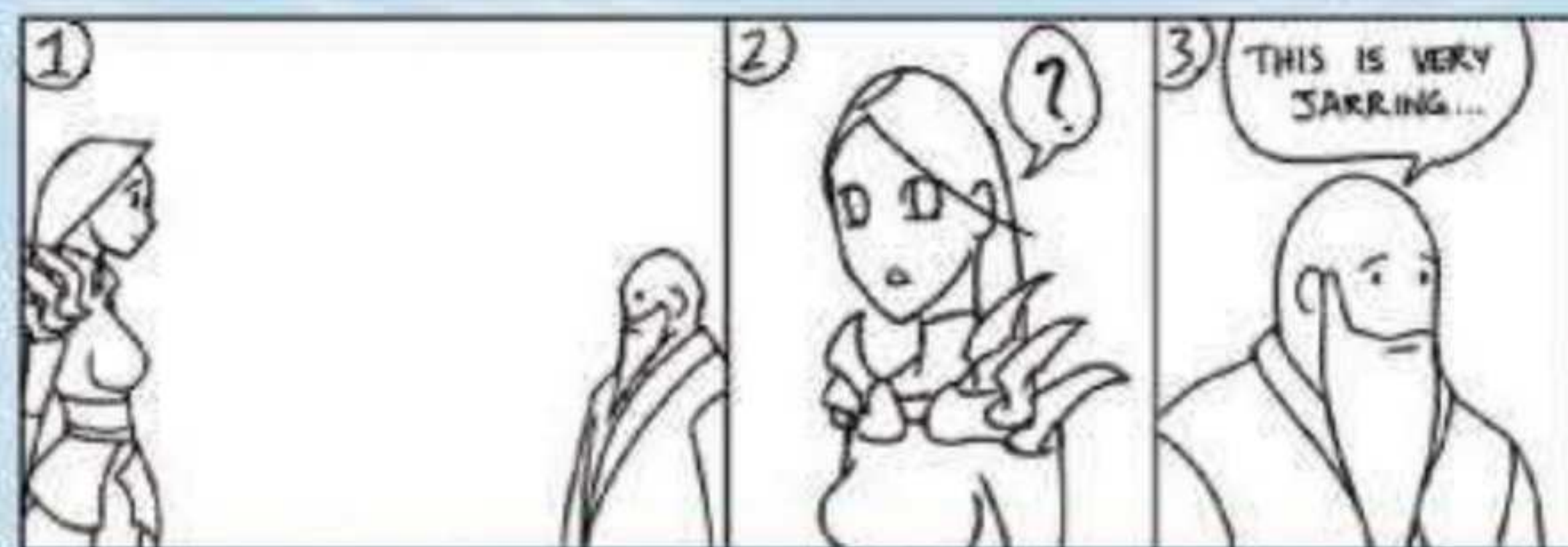
Comic panels are similar to movie storyboards: they tell the story visually using, among others visual tools, composition and the viewer's distance to the characters. A close-up shot of characters gives the viewer a sense of intimacy and is usually reserved when characters are saying or about to say something important. In contrast, wide-angle shots full of characters, buildings and so on are ideal for establishing the scene.

One of the simplest rules to follow – and often one that's overlooked – is don't cross the axis line. When you've established your scene and the characters within it, there's an imaginary line between them. This line keeps them situated on the left and right of the viewer. The camera or viewer should never cross this line between characters, because it'll look like they've traded places. This will jar the reader from the experience that you've worked so hard to lure them into. That's not to say there aren't ways to cross the axis line, but for our purposes we'll keep it simple.

For my answer below question I'll use just two characters for simplicity's sake, because things can soon become complicated!



Keep it simple and you'll keep your reader hooked! Don't cross the axis line unless you want to purposefully confuse the reader.



In this three-panel comic I've purposely crossed the axis line. I correlated the panels with the camera or reader's viewpoint. You can see that the characters appeared to have traded places. Jarring!

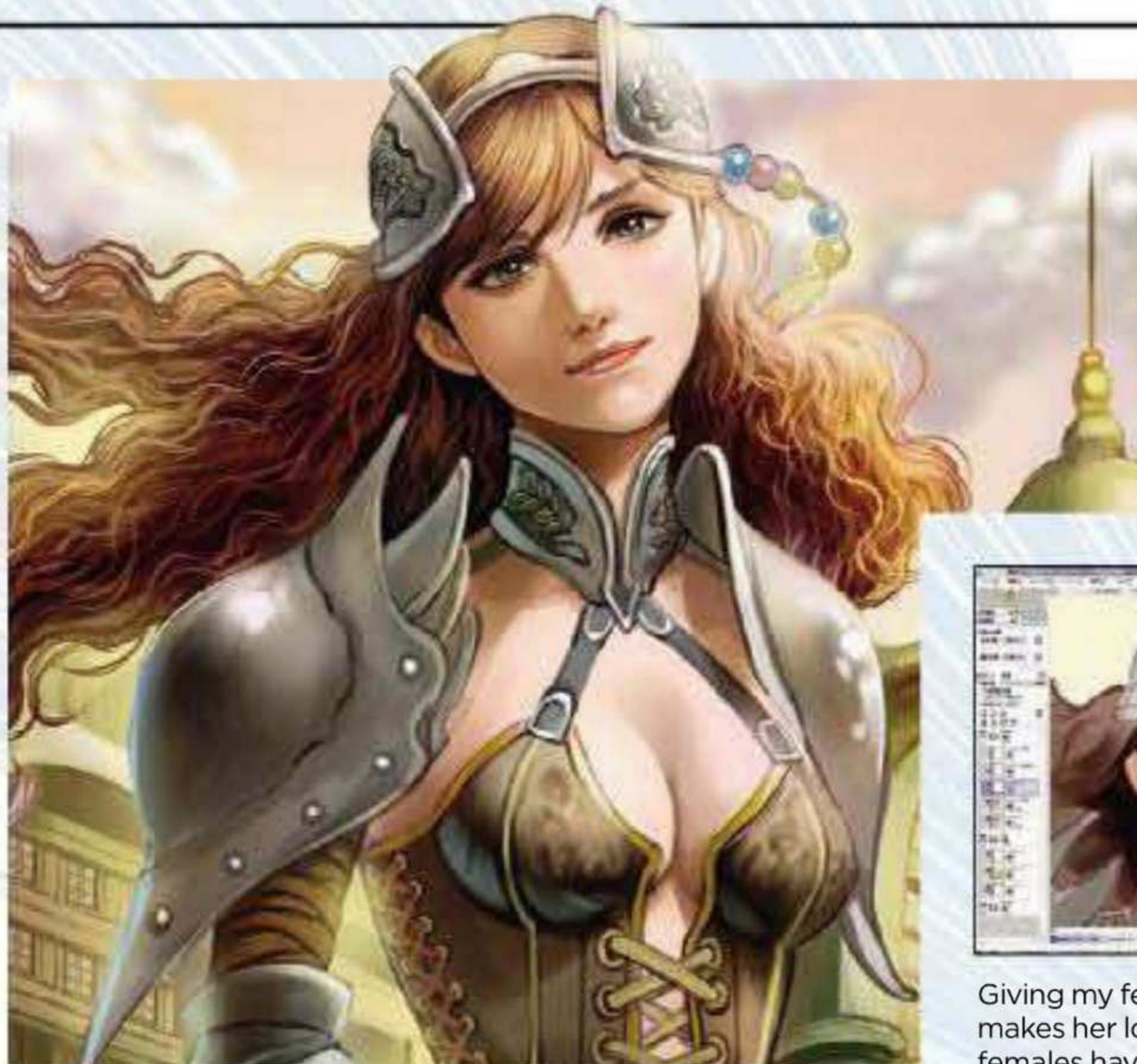


By keeping the camera on the one side of the characters, the scene plays out smoothly and flows much better. Although a simple example, it's amazing how many comics or movies I've seen that still manage to cross the axis line and leave me confused. I hope this little rule helps you out.

Question

I want to make my manga characters look grown up. Can you help?

Rebecca Anderson, Australia



Using Paint Tool Sai I create an adult heroine, refining her face and eyes using the software's Air Brush tool.



Giving my female warrior small eyes makes her look older; young manga females have big, glossy eyes.

Answer

Hiro replies



Although most of the painting process is the same as any manga painting, for this one I'm using the Airbrush Tool in Paint Tool Sai, on a separate layer, to clean up the line art from my rough sketch.

After adding colours by layers set to Overlay for highlights and Multiply for shading, I tackle the details. I often start with the subject's face, because it's the fastest and most effective way to define characteristics and the painting style.

To make her more adult-looking, I draw her eyes smaller than I would for a typical

manga female. First I paint in the solid colours, then I add the gradations. I continue to refine her face and eyes using the Airbrush tool, and then add gradations with the Water Color brush.

Of course, it's not only her eyes and face that need attention and so I take care with the entire balance of her body as well. I develop her shape and shade using a Clipping mask, as well as Overlay and Multiply layers. I like to blend layers as soon as it feels right, but I'll keep painting over it again and again to achieve a 'deeper' quality to the image.

Question

How can I paint soft, manga-like skin tones using Photoshop?

Martin Sanderson, US

Answer

Chester replies



As always, there are different approaches to achieve the skin effect you're after in your manga art. In Photoshop, my preferred method involves heavy use of the Airbrush tool, a few gradients, and sometimes the Dodge and Burn tool. Although the same results can be achieved by painting with a Hard brush at low opacities – which, incidentally, is great if you're going for a textured, brushy effect – I find that airbrushing saves me a lot of time blending the tones together. The final image turns out cleaner, too.

To create soft-looking skin, I've observed a few things from several photographs and drawings that might serve as guidelines. Generally, there's low contrast among the several different tones that make up the skin. The lighting is soft, and therefore the tones transition smoothly and blend gradually. Dark shadows are mostly limited to the deepest corners. Harsh contrast is mainly reserved for clothing, accessories and other elements of the image except for the skin. What little cast shadows present on the image are painted softly or aren't included at all.

Your 漫画 questions answered...

Question

Do you have any tips for painting manga hair?

Jane Waden, England

Answer

Chris replies

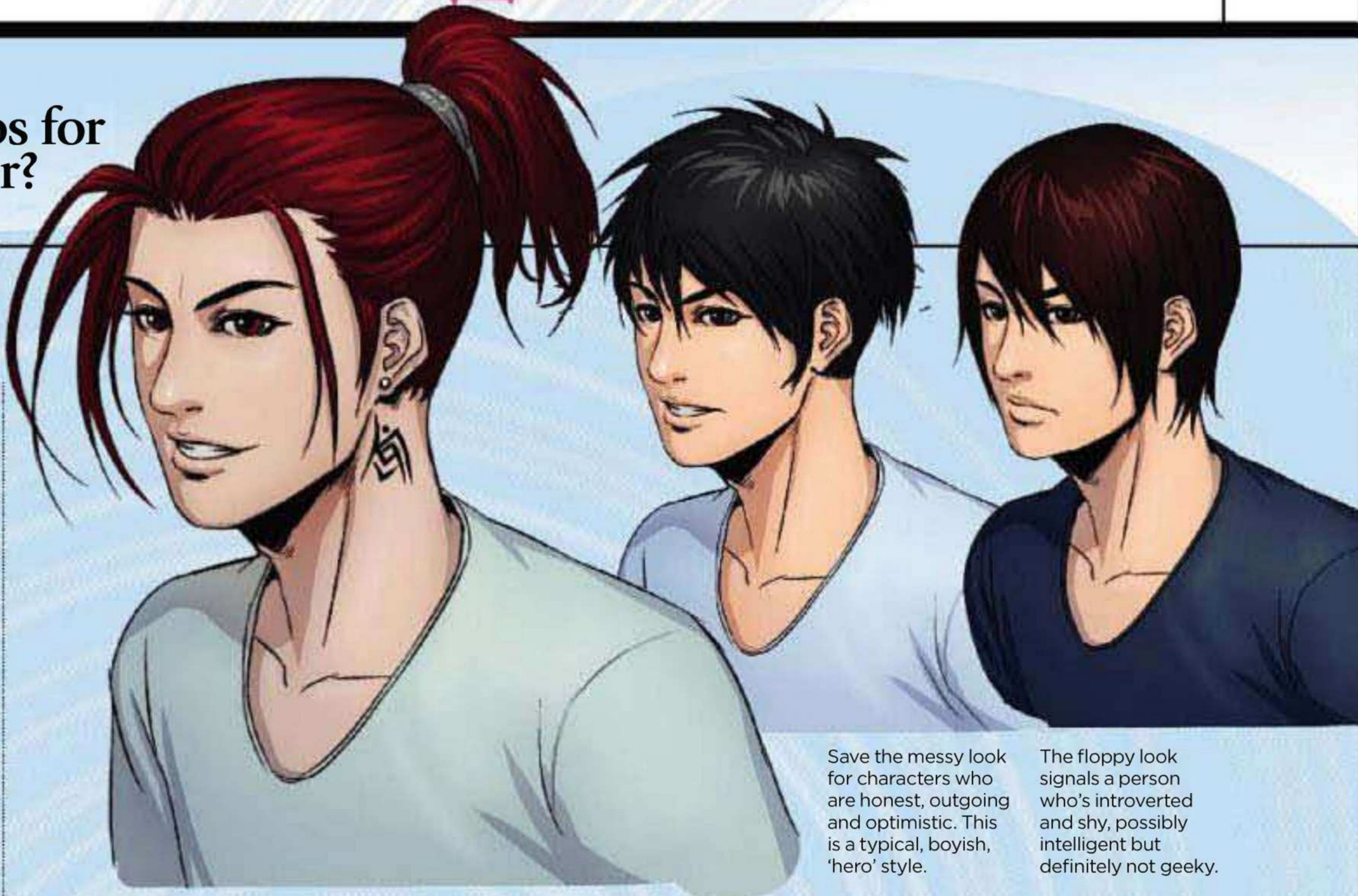


Think about stereotypes for hairstyles. Then take that stereotype and change it slightly to a similar on-trend hairstyle. I look at how people wear their hair on the streets and incorporate that into my characters. From here I add a little bit of uniqueness to the design to ensure that it remains exciting.

Once I've thought through the design and created the line art, I start adding flat colours in Photoshop. As a tip, if you aren't confident with the Colour Picker, try to add your colour in layers.

After I'm done with the flat colours I use one layer, set to Multiply mode, to paint in the dark shaded areas. I use a Hard Round brush with Shape Dynamics turned on, and with 100 per cent Opacity and Flow. This creates a defined shape to the shaded areas. In manga-style illustration the colours for the shaded areas can be anything that look vibrant, so play around with Layer Opacity as well. Selecting Lock Transparent Pixel and using a Soft Round brush with different values will make the image more interesting.

Next, I use another layer set to Overlay. Using the same Hard Round brush as before I add the highlights to areas of the character's hair. Then I use a soft round brush on low opacity to erase some parts closest to the dark area.



My hero has tied-back hair, making him look older and more experienced. Note how changing skin tone and hairstyles can alter the same character...

For the final step I use the Soft Round brush set to low opacity to add an overall lighting tone, and at the same time reduce some of the harshness of the highlights. It's best to use this sparingly to maintain the cel-shaded look of the image. Once done, I make a duplicate of my lines layer and tint it by turning the Lock Transparent Pixel button to On and then use a Gaussian Blur to soften the lines (you'll need to turn off the Lock Transparent Pixel button for this).

As much as creating this is about getting the look of a manga-style character, much of painting a manga character's hair is about the meaning conveyed in a look. So, don't forget to think about your design and how it affects a hero's characteristics.

Save the messy look for characters who are honest, outgoing and optimistic. This is a typical, boyish, 'hero' style.

The floppy look signals a person who's introverted and shy, possibly intelligent but definitely not geeky.

Artist's secret

A CLEANER WAY TO SHADE

In Photoshop, if you hold down Ctrl or Cmd and then click the thumbnail in the flat colours layer, the program will select the outline for you, preventing you from painting outside your lines. This is ideal for quick, painless shading.



Step-by-step: Perfect your manga skin tones

1 After finishing my character's line art, I keep it on a separate and topmost layer in Photoshop. Then I lock the line art layer so that it can be painted on later. Now's the time to assign colour flats on to



the skin and other elements of the image. Note that the image's overall contrast will be based mostly on these colour flats and not reliant on the actual lighting scheme that I've already decided upon.

2 Using Photoshop's Airbrush as the main painting tool, I start applying different values on to the skin layer. I use the Dodge and Burn tools sparingly on key areas such as corners and edges, but



make sure that I keep large blocks of the skin well-lit. Because the image has no background – at least not for the moment – I'm able to use the skin layer as the basis for the lighting of the entire image.

3 After airbrushing the colour layers, I start to blend them with my character's line art by adding some colour or even erasing some parts altogether. I choose colours from the surrounding



areas and paint them lightly onto the line art. I duplicate the line art layer and run it through a light Gaussian blur filter. As a finishing touch, I then adjust the opacity of the blurred line art layer as I see fit.

ImagineNation Artist Q&A

Question

How can I make a 'turn around' of my characters and keep them looking like the same person?

Geni Douglas, New Zealand

Answer

Saejin replies

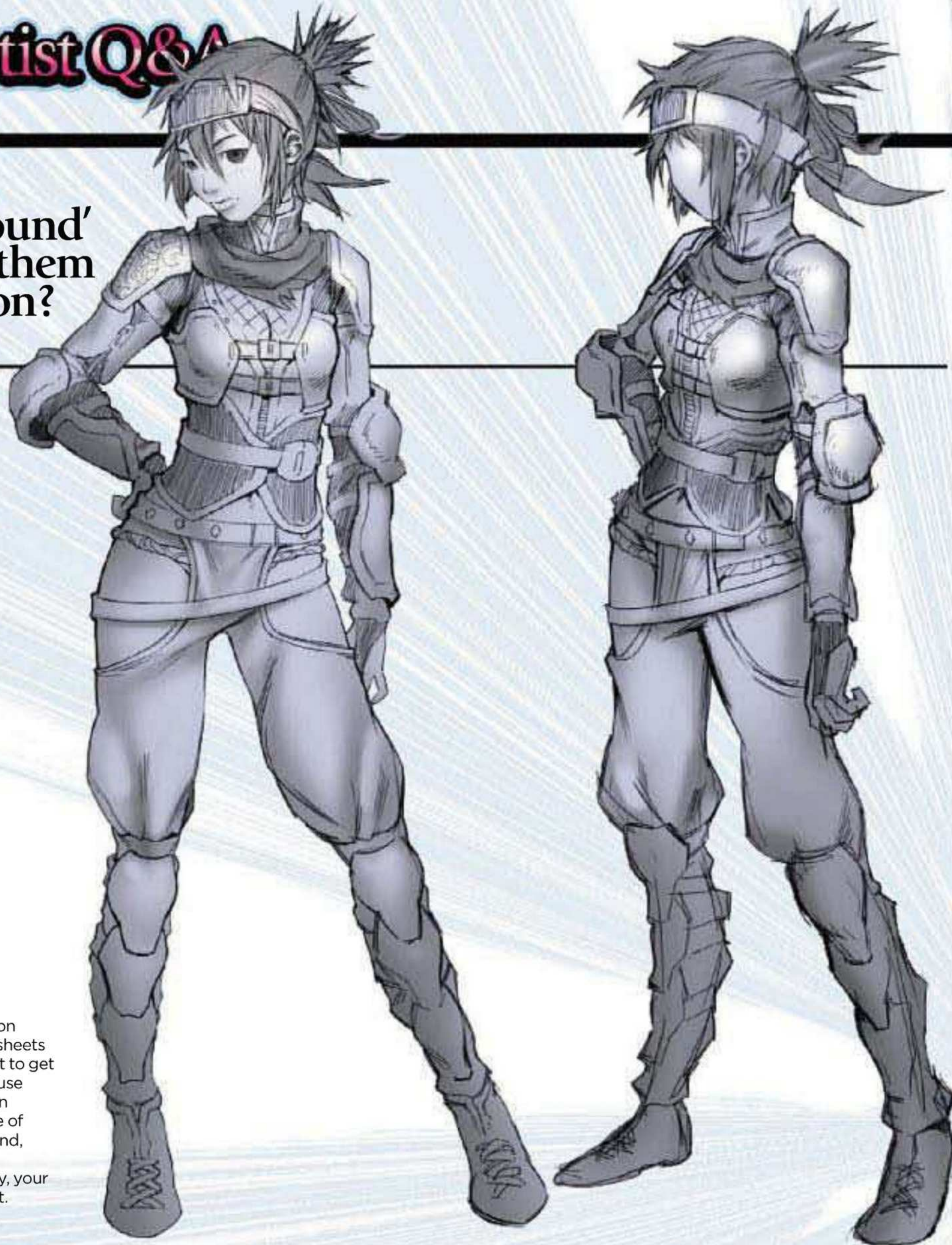


There's more to putting together a character sheet than you might imagine. Trying to recreate the same character as seen from slightly different angles requires a fair amount of effort on your behalf. There are, however, ways to make the process easier.

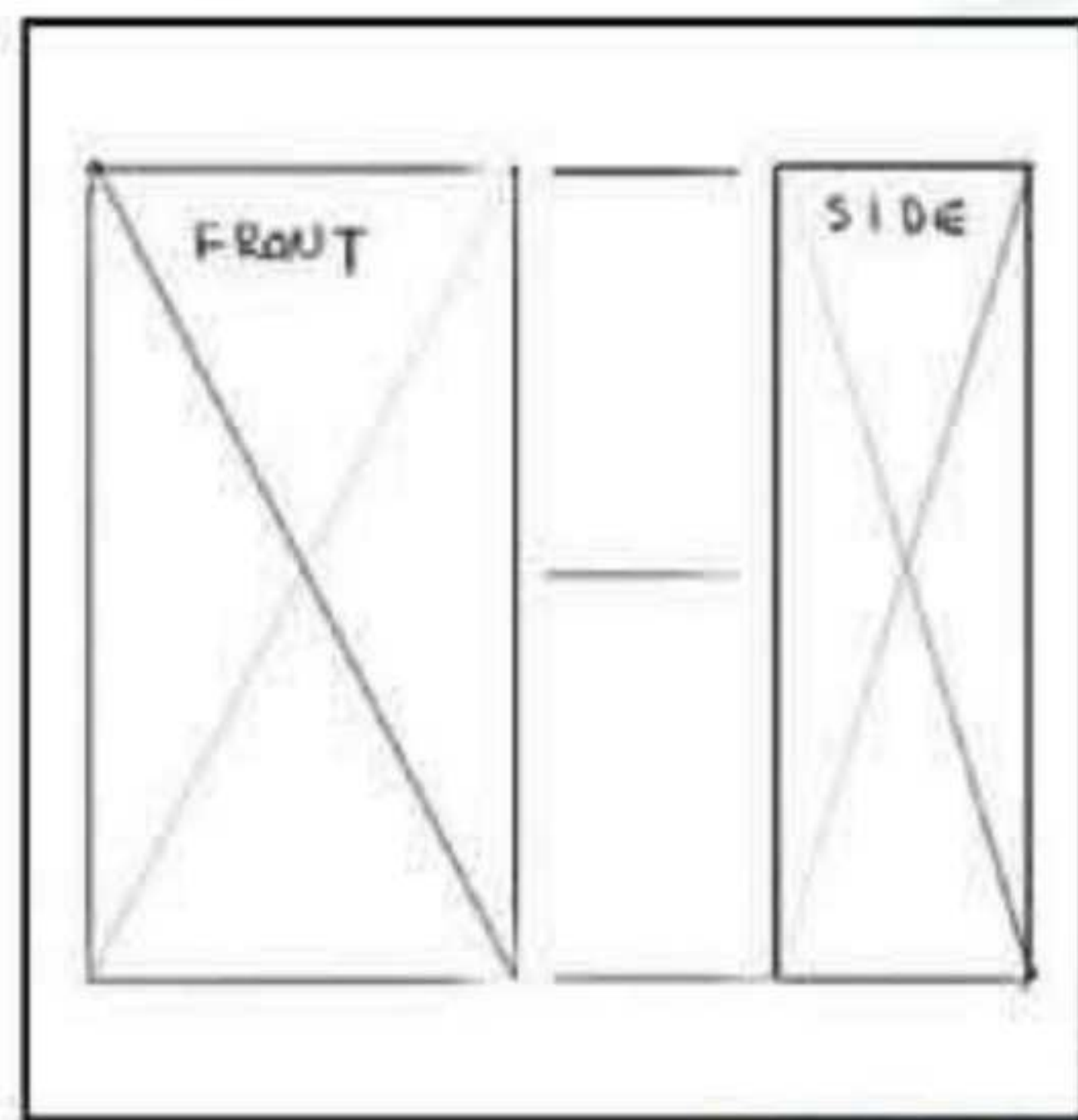
There are two main reasons to drawing character sheets. One is for reference information and the other is for presentation purposes. Reference character sheets are usually drawn for efficiency, and are completed in a workflow setup involving other artists. However, you can create one with ease, with a clever usage of guides to aid your character placement.

The character sheet that's made for a presentation requires quite a bit of proficiency on your part, because they rely on your ability to produce solid art. However, with a bit of effort and understanding of how they work, you can achieve drawing great-looking character sheets no matter which viewpoint you're presented with.

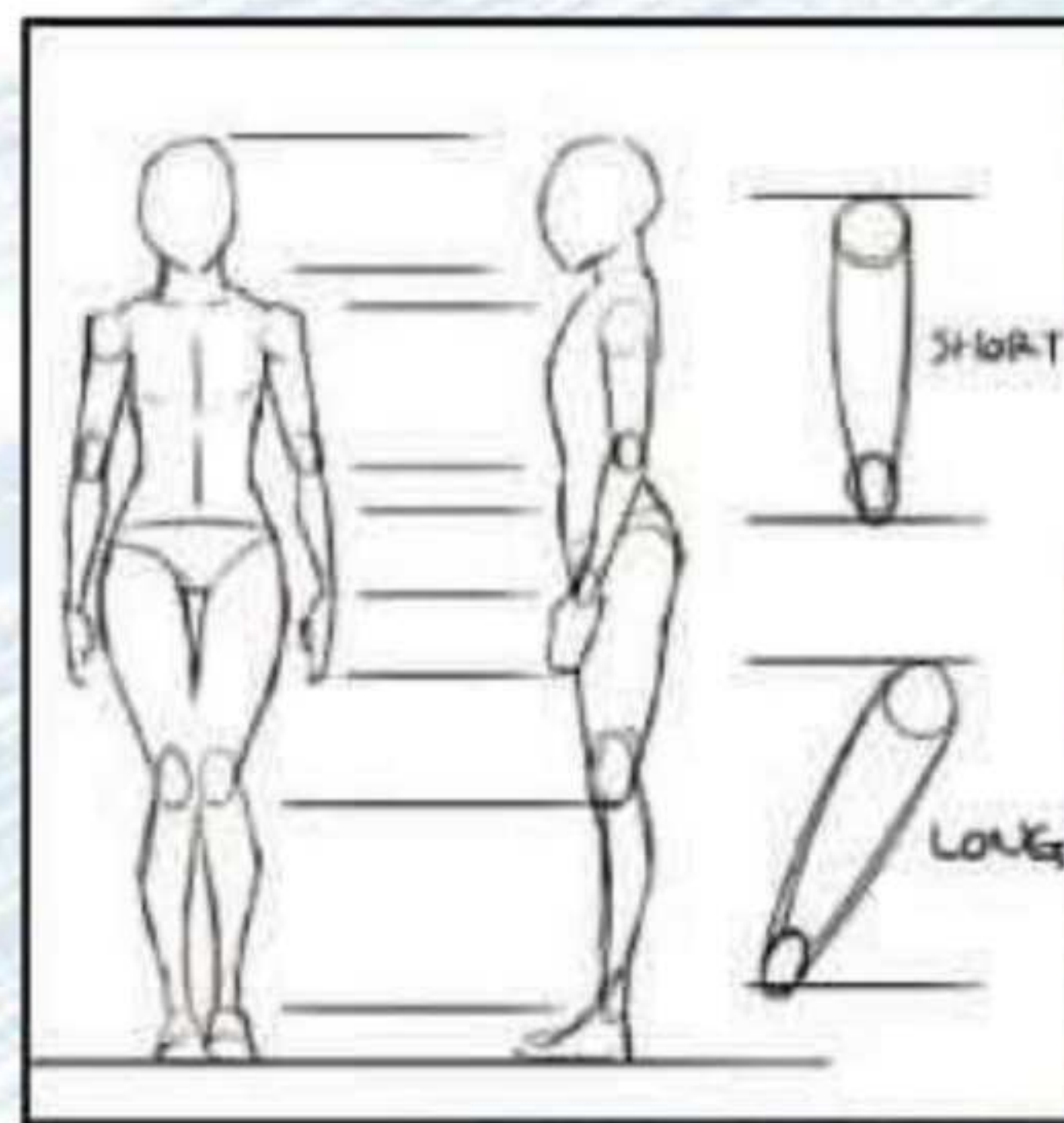
Presentation character sheets are difficult to get right because they rely on knowledge of anatomy and, perhaps surprisingly, your gut instinct.



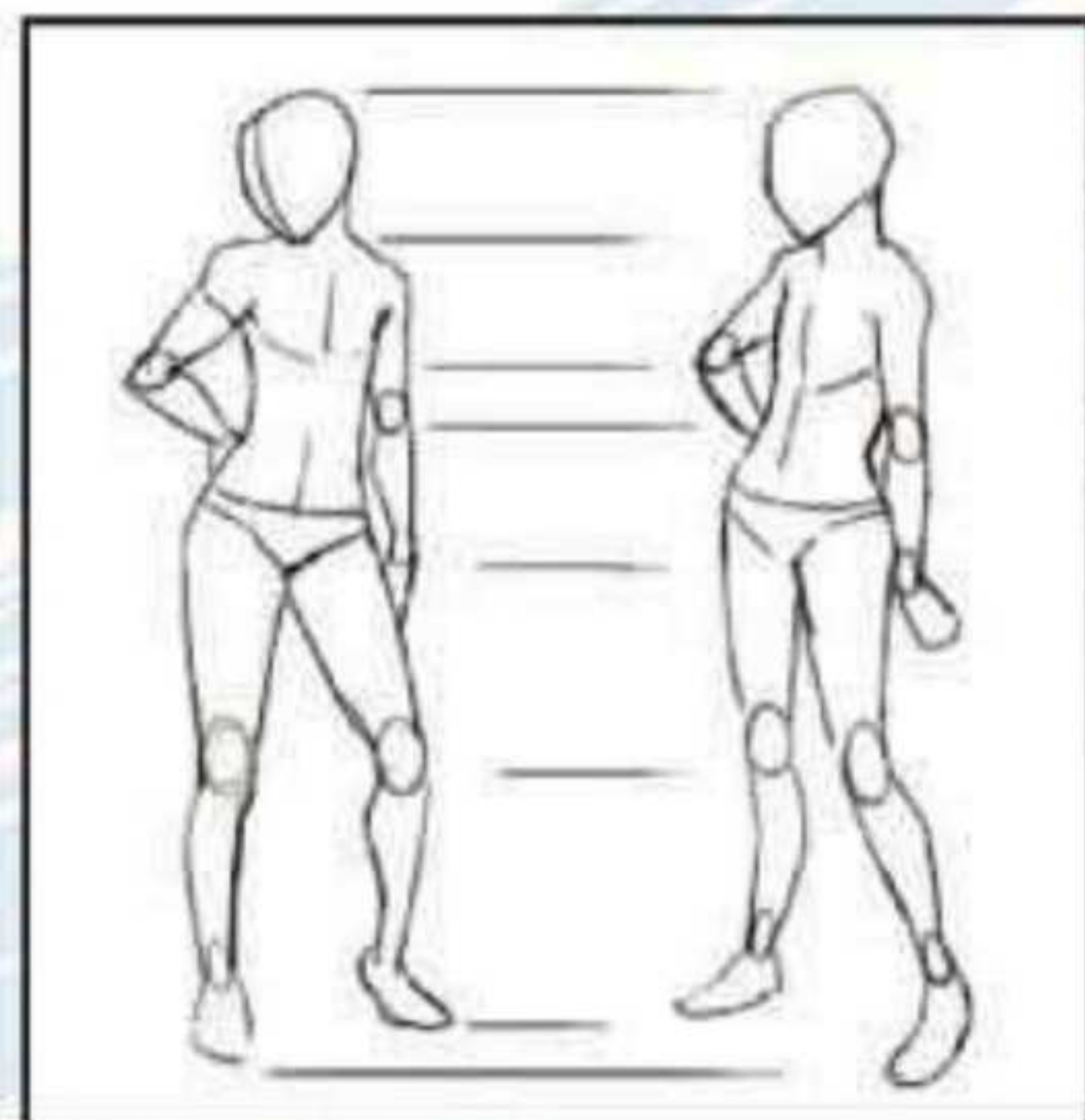
Step-by-step: Achieve success with your character sheets



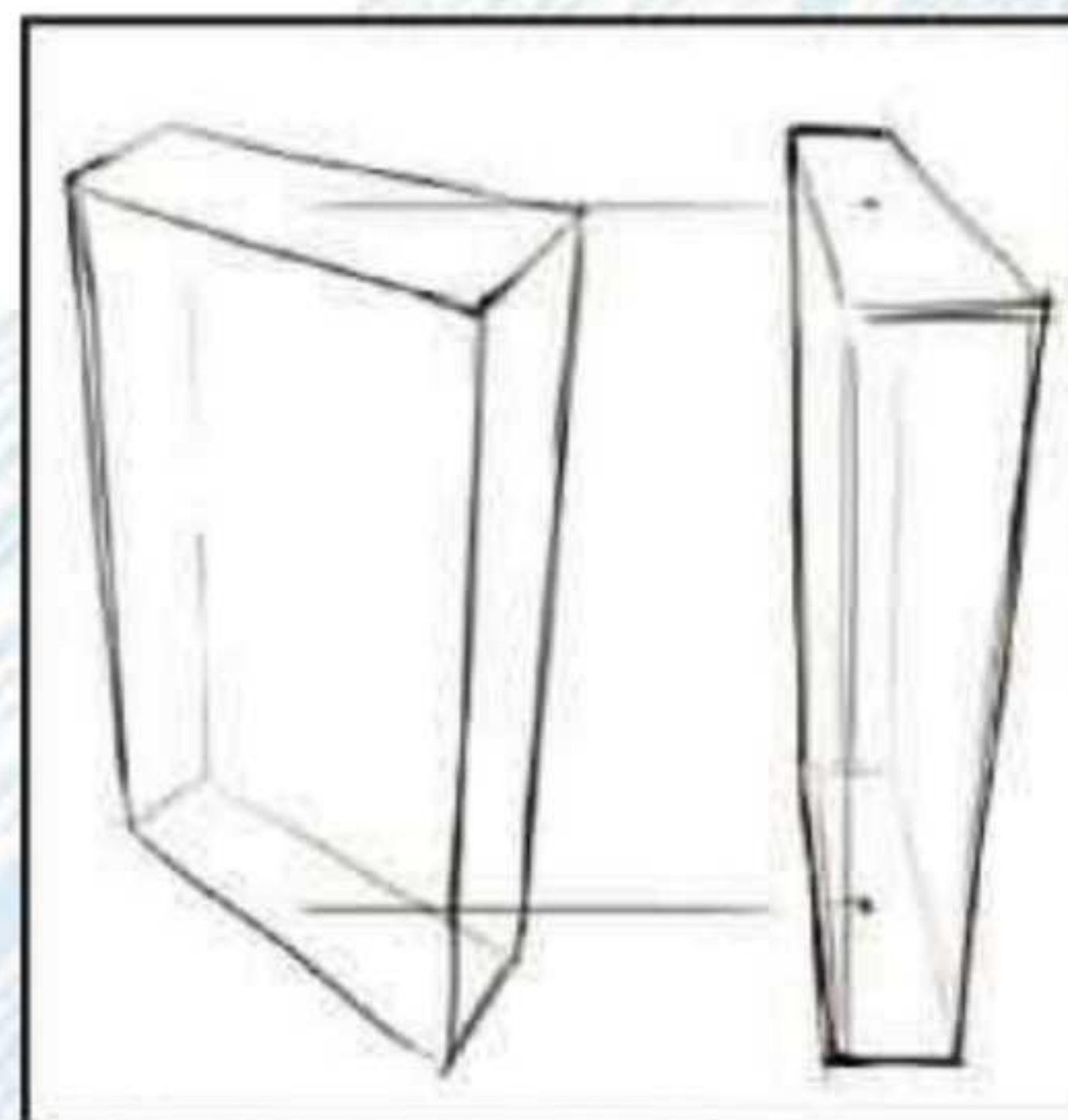
1 Character sheets that are used to either create 3D models or for character references can be drawn in flat dimensions. As such, simply connect horizontal lines on points of interests to transfer key information such as the arm length, character height and shoulder placement. The lines that you draw are the length of that object, no matter what the pose or viewpoint.



2 Start by drawing your character facing forward. Then draw the guides (the horizontal lines) across to draw the second view of your character. The only thing you should be careful of is the angle of the body and the limbs. If they're angled differently than the original pose then they'll have different lengths based on how you've (incorrectly) angled your limbs.



3 The more complex version of a character sheet, which should present your character design, are more natural and pleasing to look at, but they're also more difficult to get to look right. The problem, once you introduce dimension into your character sheet, is that the guides you used to draw your character sheets are no longer definite. To some point, they're even misleading.



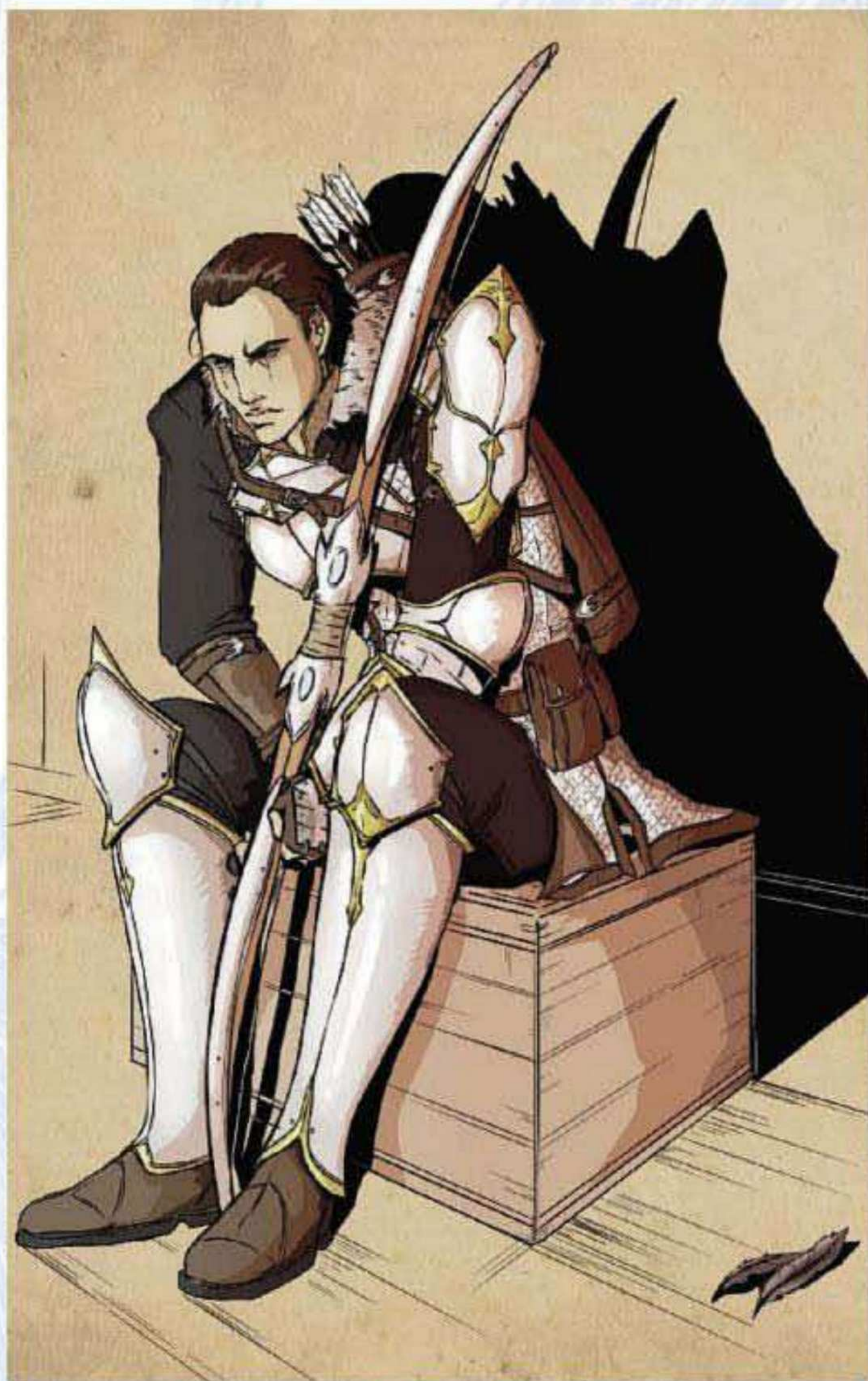
4 Having a dimension in your sheet means that, besides the centre point which the character rotates on, nothing matches up beyond that. So make corrections based on your knowledge of anatomy. Go with your gut feelings. If you rely your character's height and limb length, you may end up with one limb longer than the other and squashed down.

Your 漫画 questions answered...

Question

What's the best way to go about creating fan art?

Raffi Florentine, US



Answer

Emma replies



This is a surprising and broad question! Well, fan art should be exactly that – a chance to show our admiration for our favourite artists and characters. It should be many things: fun, satisfying, a little self-indulgent and, beyond that, shouldn't be something to get too bogged down about. With that said, there are examples of fan art that really inspire fellow fans to enjoy it, too. We've all felt that pull when someone captures a character that we love in a way that excites us – so what are the secrets to this?

First of all, consider what you're trying to achieve with your piece. Are you wanting to purely recreate the

To answer this question I chose the character Sebastian Vael from BioWare's Dragon Age 2. Anyone who's played the game should have an idea what's on his mind from his expression and the clue in the image of who else has sat there recently...

character in their original style – is that the challenge? Or are you looking to make a rendition of the character in your own style – to make it personal?

Give your image a story. A hook. Rather than just drawing a character, think about who they are and why you like them so much. What props might they have? Pick out your favourite design elements and realise how skilled the designer was. It's fun to add touches to your image that you know only a fellow fan would really pick up on. But avoid spoiling the story for new fans of course!

Question

How do I draw fabric folds?

Tisa Pomana, US

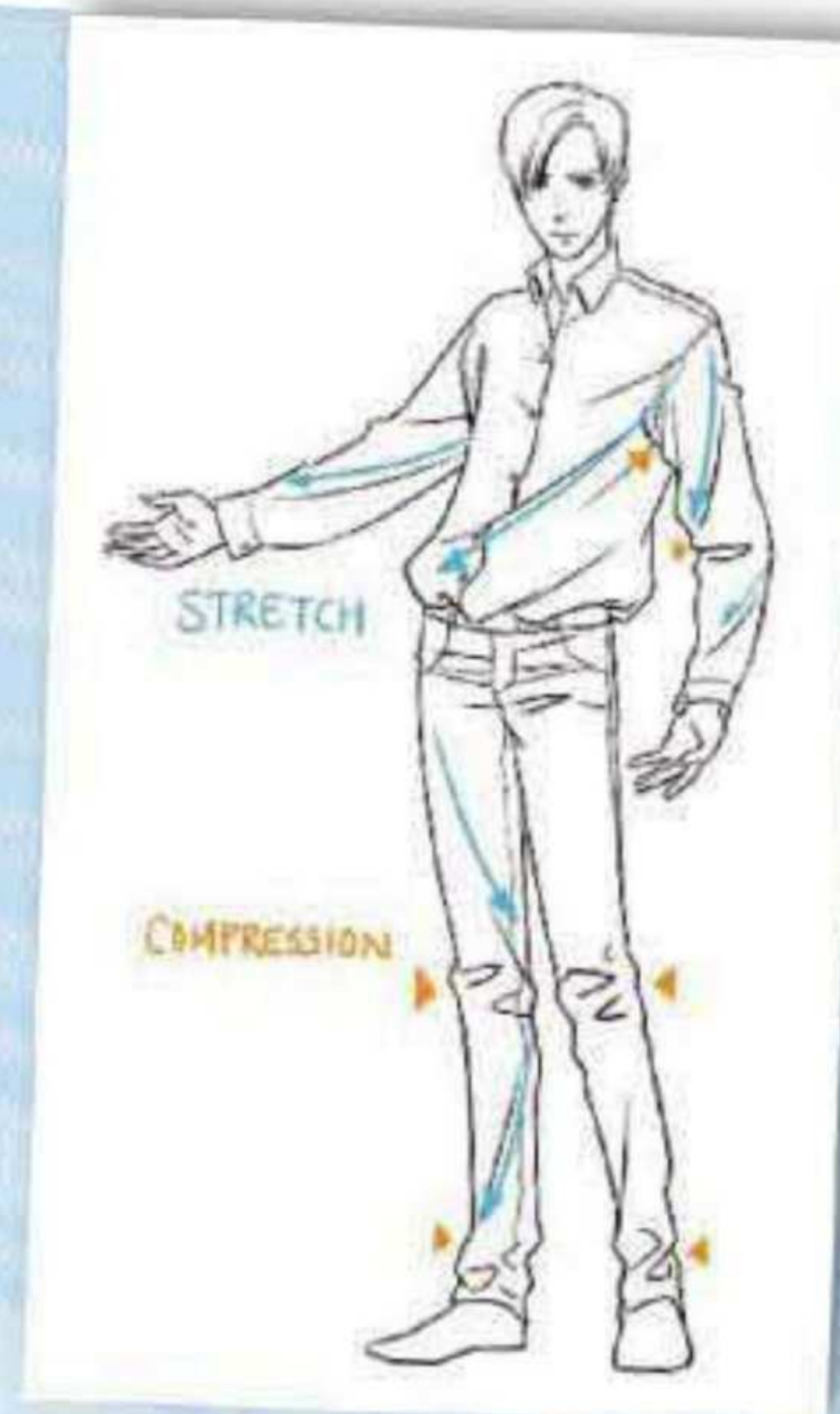
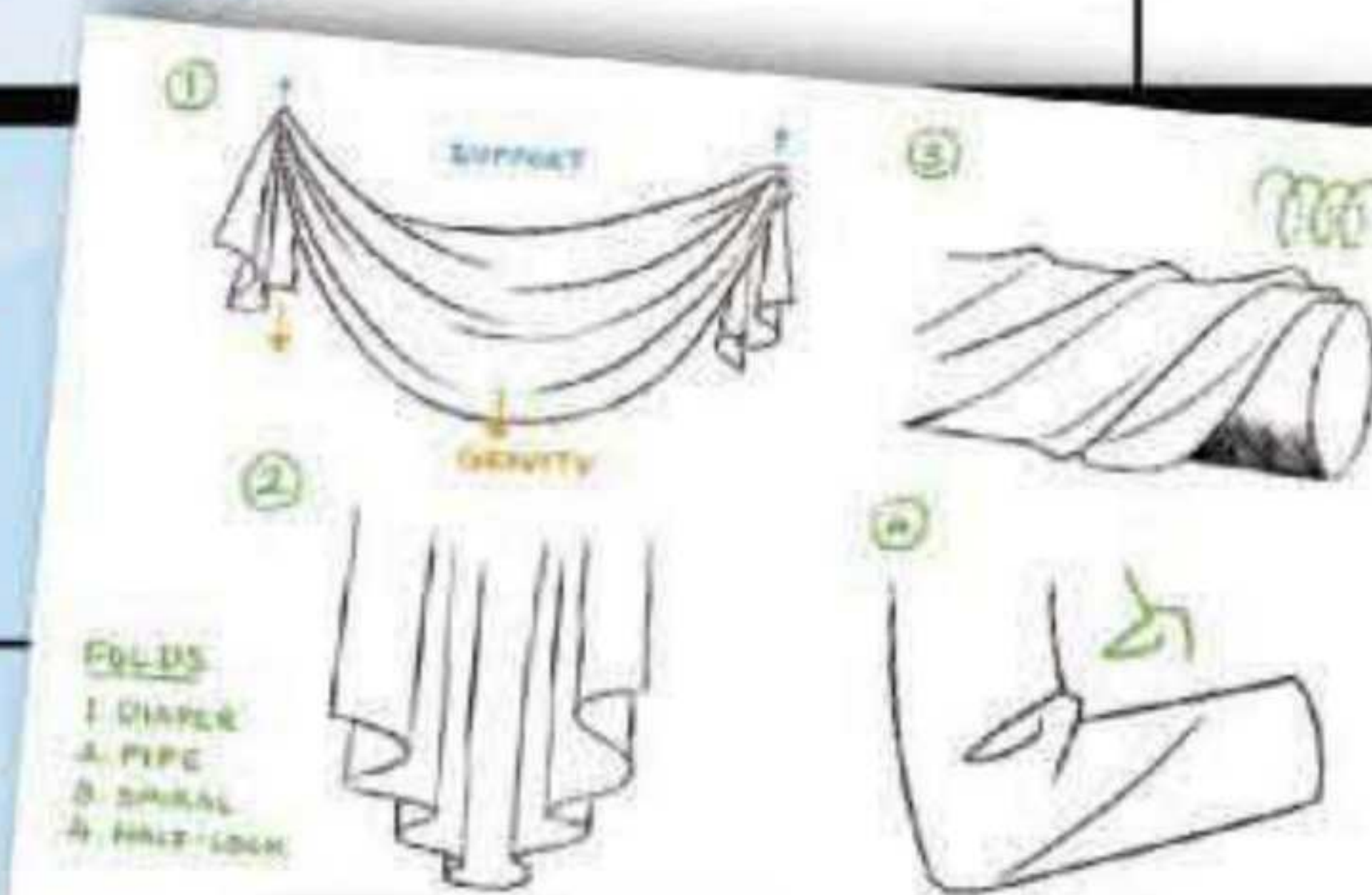
Answer

Nana replies



Fabric has thickness, and folds are created because of tension and compression in the material. Gravity pulls the fabric down, so it's worth identifying points of support on the body – that's where fold lines will originate from. Joints are also hotspots for folds. There are a few common fold types: diaper fold, where fabric is stretched between two points of support; pipe fold, which is free-hanging fabric; spiral fold – fabric that's twisted around a tubular form; and half-lock fold, which is fabric that's compressed on one side as it wraps around a bent tubular form.

By remembering the shorthand way of drawing different fold types and by putting the lines in the right places, you can often get away with drawing folds without having to think too much about form.



Folds appear primarily around the joints where there's an abundance of fabric, but also between extreme points on the figure where fabric becomes stretched.

Question

Do you have any advice for creating a cute manga pet?

Sian Biscomb, Scotland

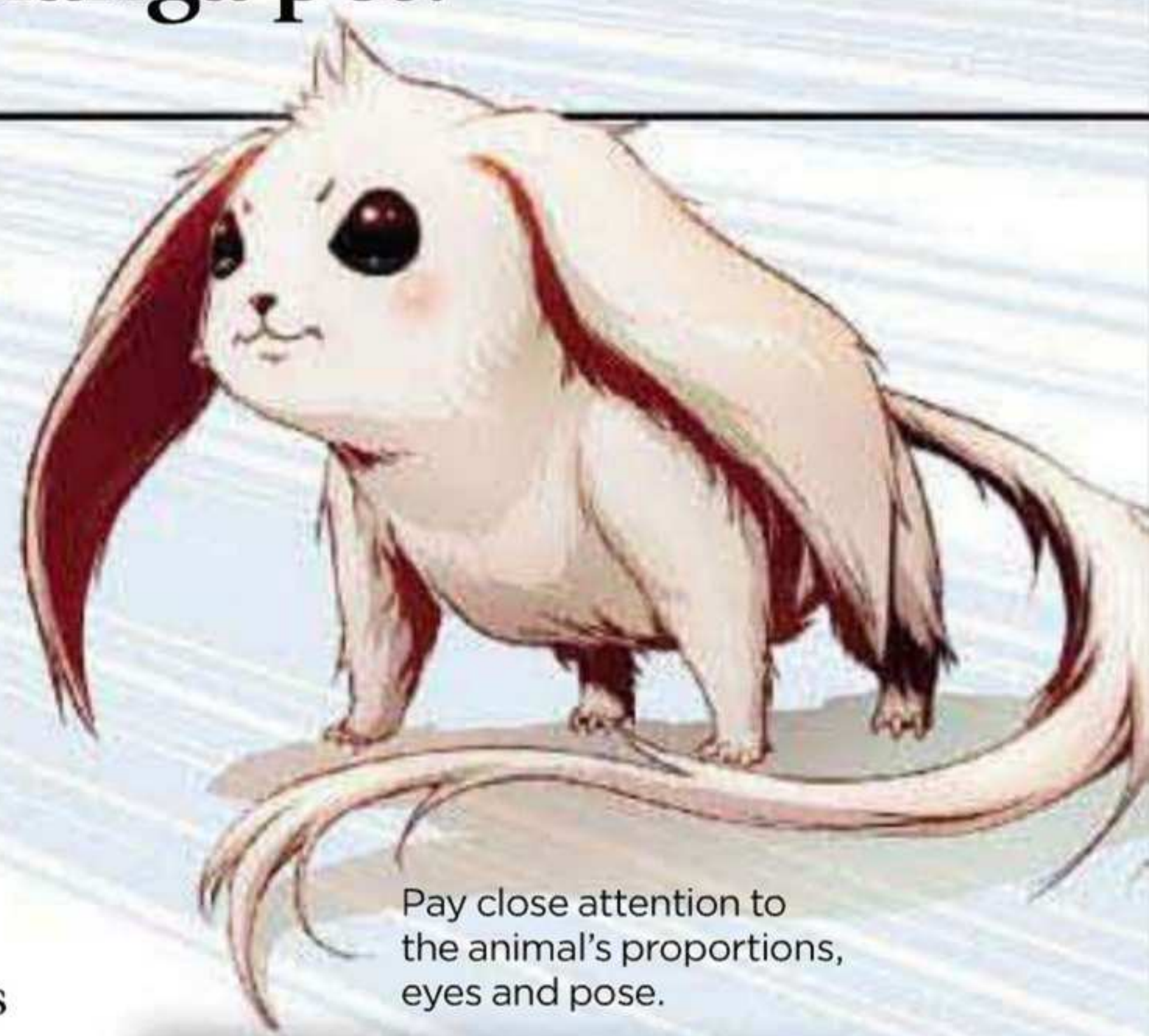
Answer

Chris replies



Basically I look at the shape first. For cute animals you need to make the head round and larger in comparison to the overall proportion of the animal. Next we need to get the pose right. Using Manga Studio I sketch a number of poses that make my animal look confident. Manga pets are generally eager and overprotective, so this kind of determined pose helps to show the characteristics of this little thing.

For that cute look I give my pet a pair of big eyes. I also make the eyes look slightly angry. Reflections enhance the cuteness and also its look of determination. I colour it in Photoshop using flat blocks of colour, highlights on an Overlay layer and shading on a Multiply layer using a Hard Round brush with Shape Dynamics turned on.



Pay close attention to the animal's proportions, eyes and pose.



I do a few sketches to compare ideas. Body gesture is important to demonstrate the characteristics of the pet.

ImagineNation Artist Q&A

Question

Can you help me make my line work better when drawing manga characters?

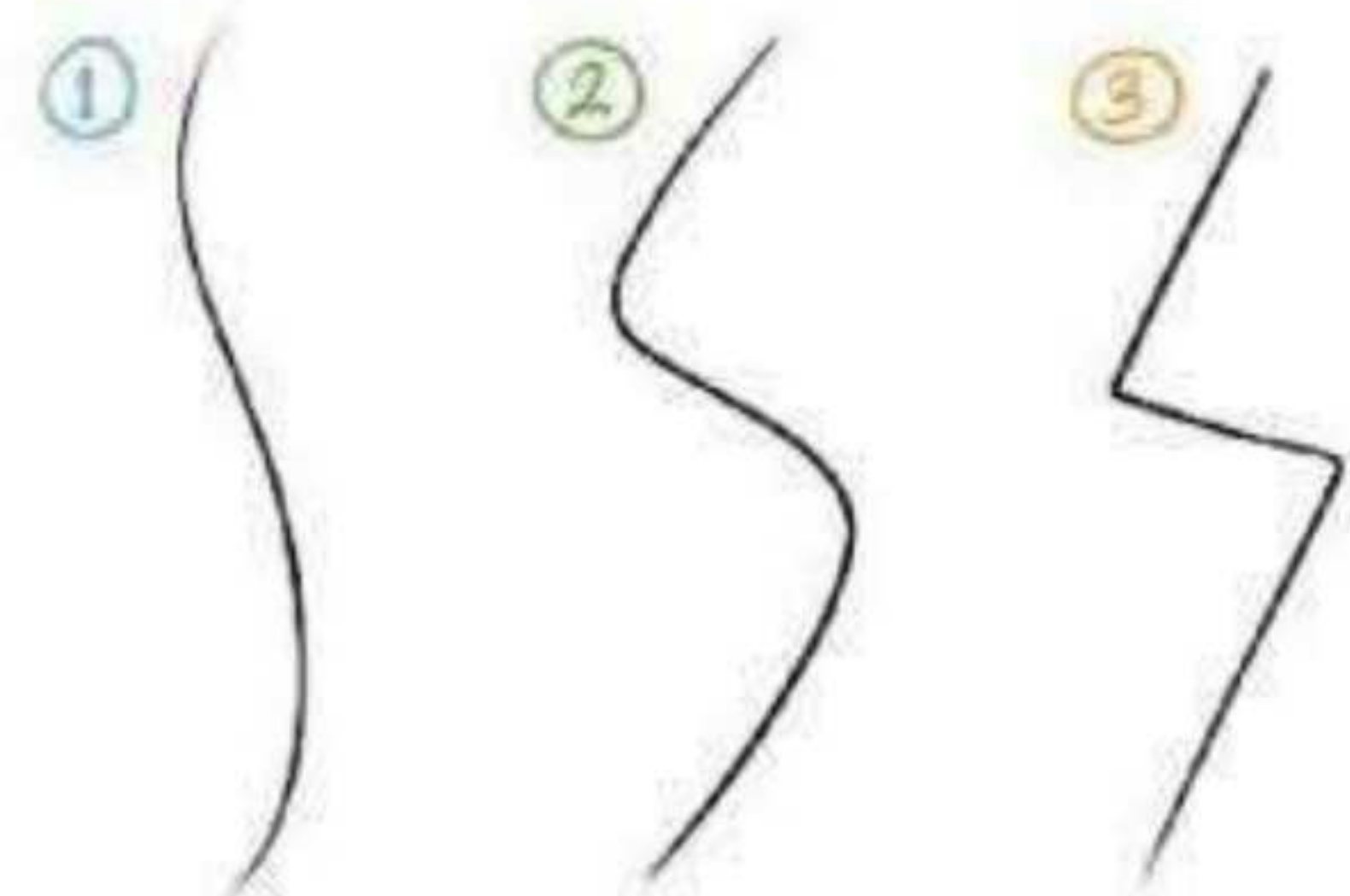
Shelly Jackson, US

Answer

Nana replies



Because manga uses line art in a relatively minimalist way, the placement and properties of those lines become all the more important. Often a single line is used to describe shapes, so that line needs to do a lot of work. Different types of line can be used to describe different properties: softness versus hardness or smoothness versus roughness, for instance. A variety of lines makes the drawing more interesting, so it's a good idea to mix things up a bit.



I tend to use lines of different tension and smoothness for different materials. Think about what properties you might want to emphasise in the object that you're drawing. For instance, softness is a property that enhances the beauty of hair and so smooth, curvy, wispy lines would be appropriate. In contrast, the stiffness of denim would be better conveyed using straighter line segments and chunkier shapes.

Apart from conveying material properties, lines are beautiful elements and can form decorative patterns, which add to the overall design. The more the lines are pushed towards the graphic and decorative end of the scale, the farther they'll stray from conveying realistic properties.

Long, smooth lines are best drawn with a relaxed hand, whereas sudden changes in direction require more tension in the wrist.



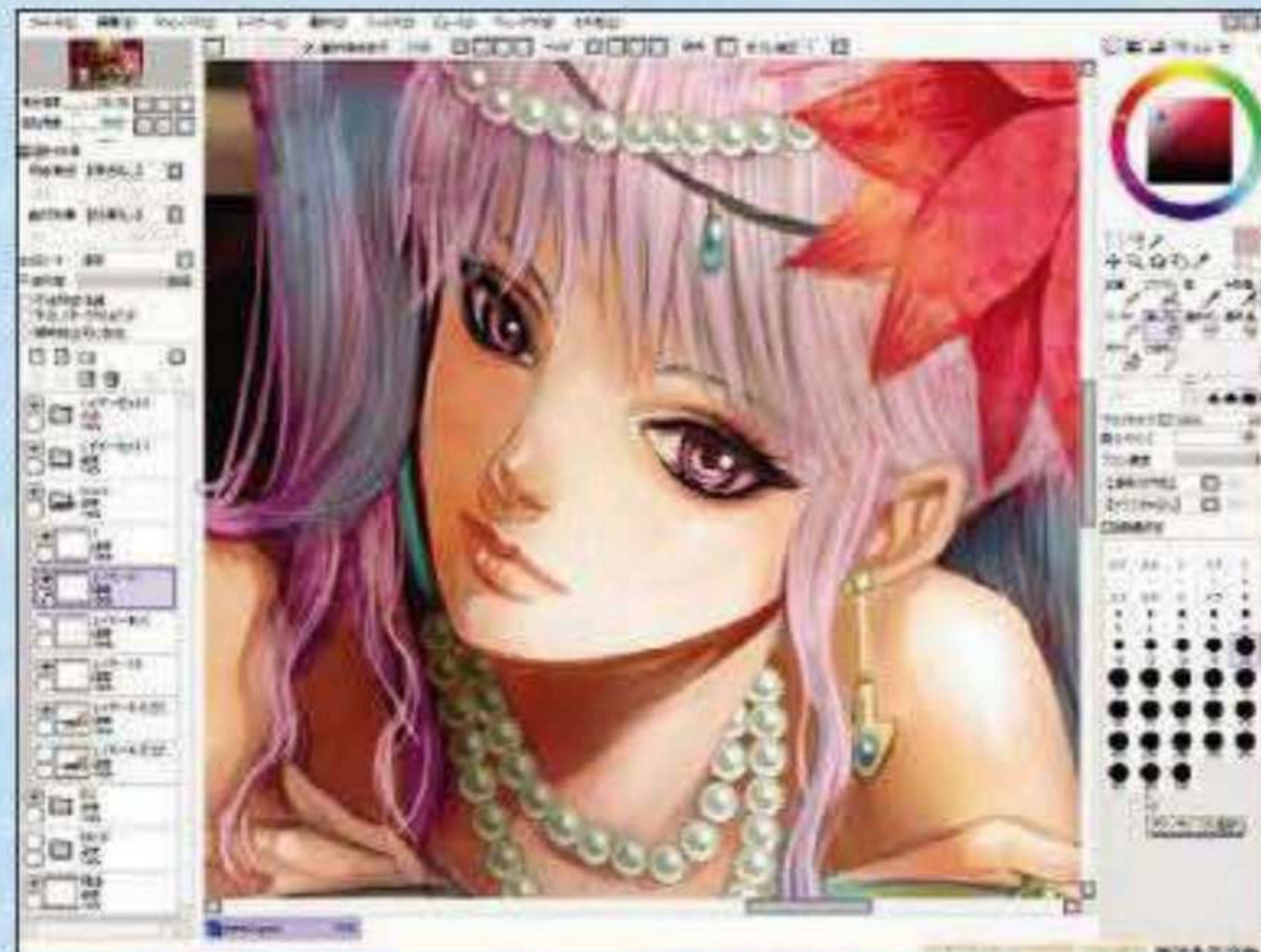
I try to vary between of smooth and sharp line sections, which makes for a more visually interesting image.

Question

How should I use Paint Tool Sai to create manga art?

Sandra Bird, US

Paint Tool Sai is a simple package that offers some easy-to-use blending options. Here I work-up the eye's highlights as if painting traditionally.



Answer

Hiro replies



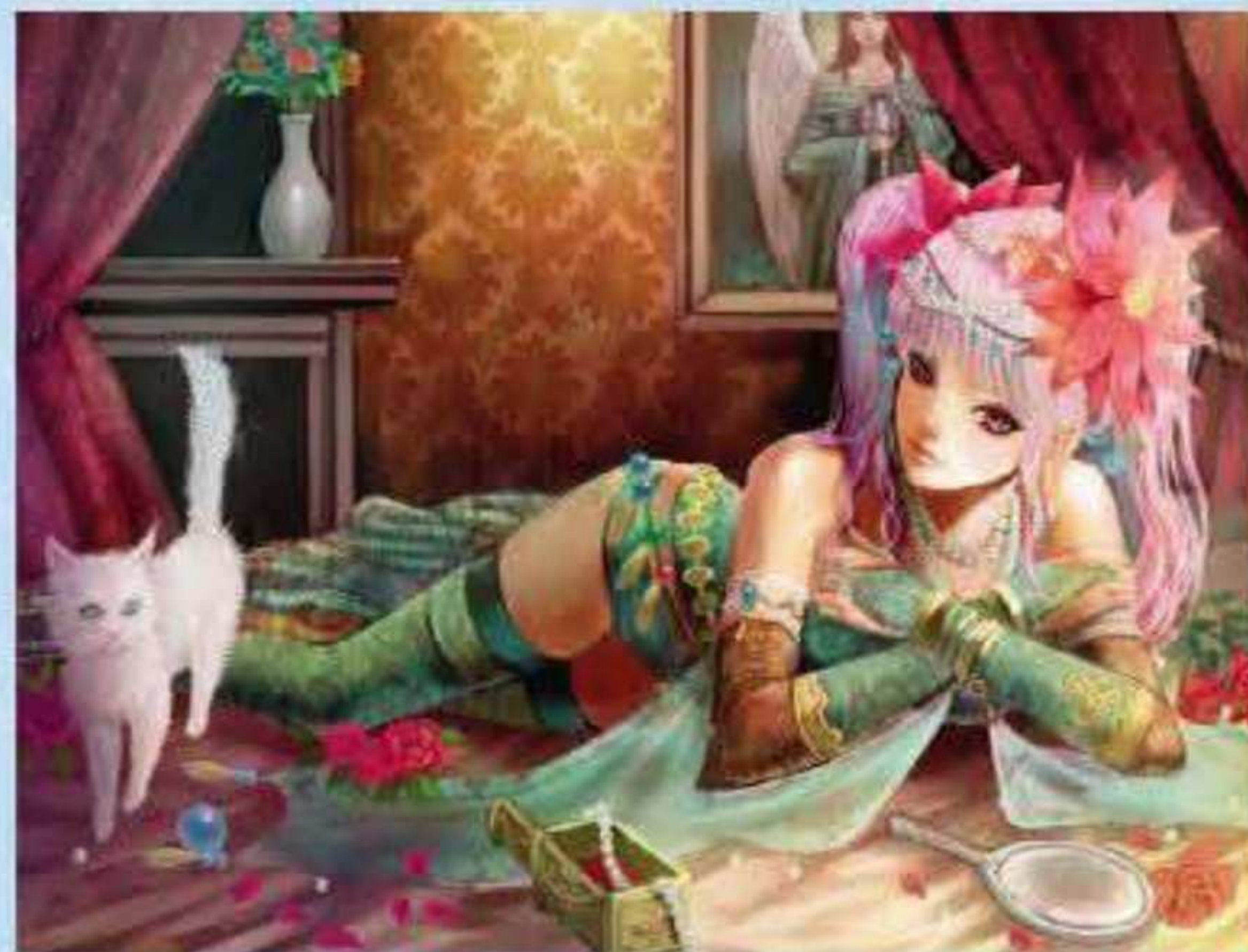
Paint Tool Sai uses many principles of Photoshop, but for manga its simplicity is ideal. First I make a rough sketch to form the composition. Next I paint in the colours I intend to use. This is done roughly just to fix the painting's overall colour balance. I then add sharp highlights on the eyes, like a glass ball. I refine her eyes again and again, like I would do if I were using acrylic or oil paints.

I move on to paint her body. It's important to finalise her proportions and pose at the rough sketch. Once done, I select everything outside of her body, create a new layer under the outline layer, fill in the colours with the Paint Bucket tool and click Lock Transparent Pixels. Now I can paint within my lines.

I need to figure out my light gradient, using a new layer set to Overlay mode and another layer for shadows set to Multiply mode. I then blend it together and paint other elements of the painting. I repeat this process and build up the painting.

Towards the end of the painting process I lighten the opacity of my line art layer and blend it into the colour layer. I then tidy up the image to blend. Finally, I apply some free textures onto the background and then my character's clothes.

Using Paint Tool Sai is easy once you familiarise yourself with its basic tools; it's certainly a simple way to create quick illustrations. Download a trial copy from www.sai.detstwo.com/sai and try it for yourself.



Using a Clipping Mask I can add textures to my image and paint into the image to great detail and depth.

Next month
ON SALE: **28 June**
How to paint a pack
of rabid rats

Question

How can I draw dynamic manga-style black and white art?

Mike Richard, US

Answer

Emma replies



You've specified the word "manga", but – broken record that I am – there isn't really a specific skill set that could be applied to just one branch of comicking. Style is in the eye of the beholder. Because of that, this answer will hopefully help you no matter how you enjoy drawing.

Let's focus on the idea of adding dynamism to a simple black and white illustration. As always with such questions, I could easily draw multiple different examples, because there's never just one way, but let's go for some ground rules. As in any illustration, your first thoughts should be: "What is it that I'm trying to convey? Why is this image dynamic? What's going on?" The story behind the image will help you greatly with framing and purpose, which is why I find drawing comics much more dynamic than standalone illustrations.

Several basic rules can apply to dynamic imagery, some of which have been used in the image that I've whipped up here, and include diagonal lines of action, exaggerated pose, foreshortening and a frame-breaking composition. Even faces can have a whole dynamism of their own if expression and movement are strong enough. In terms of pose and action, unless your character is some kind of leaping ninja assassin, you may need some help to really insert movement. Cue long, flowing hair and clothing! Anything that can move will add dynamism.

Think about aspects of your character that move when they move when conveying a sense of dynamism. Here it's their hair, ribbon and clothing.



Artist's secret

BRING LINES TO LIFE

You can achieve this by duplicating the layer and then adding a Gaussian blur to the dupe. Varying blur levels can have different effects on the image.



Step-by-step: Make your manga leap off the page

- 1 A twisted body shape, foreshortened arm, and the addition of flowing clothing and hair means I can be sure the image will have movement. To add a level of emotional dynamic, I plan on the



character's emotion being a little hard to read. Is he surprised? Scared? Upset? I'd say that keeping a viewer guessing is a different kind of dynamism.

- 2 If you plan on inking your image, don't get too bogged down at the drawing stage with trying to achieve perfection with every single pencil stroke. You may not think it at the outset of the



drawing process, but the odd organic break or scribble in your lines can add to the life of an image. Perfectly clean lines are not always the most dynamic.

- 3 When I came to lay my image out, I chose to rotate the figure a little more and went for a jaunty, off-centre background design. He's also breaking the outer frame, so that he feels closer to us.

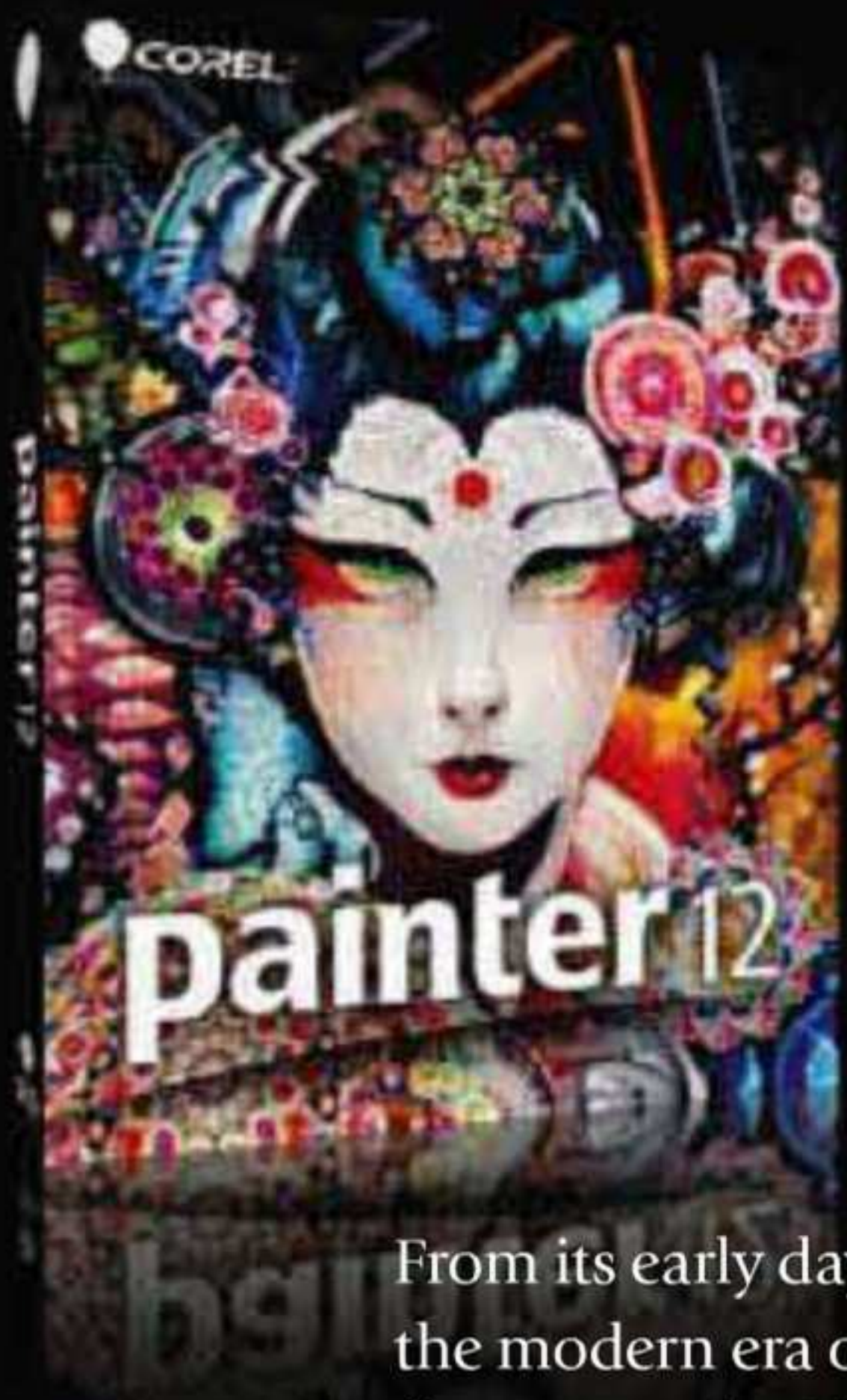


And you can always add a screen tone for effect. This snapshot also shows how a good crop of an image can feel as, if not more, dynamic than a full-body shot!

Got a digital art problem? Is an image giving you art-ache? Our panel can help. Email your question to our experts at help@imaginefx.com or write to **Artist Q&A, ImagineFX, 30 Monmouth St, Bath, BA1 2BW, UK.**



PAINTER 12



How Painter came
to version 12...

1991

Founded by Mark Zimmer and Tom Hedges a year earlier, Fractal Design releases Painter version 1.0 for the Mac. A revolutionary product, it enabled users to simulate a few natural media tools and the paper with which they interact.

From its early days at MetaCreations to the modern era of the application at Corel (it was acquired by the software giant in 2000), it's always been a feature-rich, unique app that's provided finely tuned and highly realistic natural media tools in an intuitive painting environment.

However, in recent times there's been a lot more competition for Corel to contend with. The likes of ArtRage and SketchBook Pro offer a similar approach (albeit with smaller feature sets) and arguably a faster painting experience. Even Photoshop, with CS5, has gained a wealth of brushes and brush controls that elevate it to another level

Whether you're a game or film concept artist, fantasy painter or hobbyist wanting to further your art skills, you can't ignore Corel Painter.



when it comes to digital painting. So, with Painter 12, what has Corel brought to the software and how do these changes affect the Painter experience?

WORKFLOW ENHANCEMENTS

The first thing you'll notice when you fire up the application is the new interface. This isn't exactly radical, but it certainly makes Painter feel slicker and more together. From a welcome screen you can choose a workspace preset – concept art, illustration and so on – with the interface then automatically showing panels (they used to be called palettes, don't you know) central to that workflow. This is nothing new – we've seen it in Photoshop for a few releases – but it's nice that it's here, and it will certainly make customising Painter for your workflow a lot easier. You can also now add a paper texture from the New Document dialog and set up document presets including resolution, size, colour

1992-93

The company releases Painter 2 with features including the ability to simulate light sources and watercolour paint. In 1993, Painter 3 is launched with a redesigned interface and a mass of new digital art tools, including even more realistic brushes and the novel Image Hose feature.



PAINTER 12



WATERCOLOR BRUSHES

Mike Thompson discovers how Painter enables you to achieve realistic results with watercolours



Set up

Select the Real Watercolor option from the Brushes category. Pick a variant and start painting.

Options

The dedicated set of sliders for the Real Watercolors in the brush controls panels give the ability to make numerous adjustments. Wetness and concentration, viscosity and evaporation rate, pickup and wind force are just a few.

THE NEW FEATURES

Here's what's in the latest version of Corel's natural media painting tool



“The new Navigator panel enables you to move around the canvas with ease, showing a preview of your image and the area you're zoomed in to”

1995-1997

Painter 4 arrives in a very web-centric release in 1995, the same year Fractal Design becomes a public company. Two years later, it merges with MetaTools to form MetaCreations. In 1997, Painter 5 is released and adds Impasto for simulating thick layers of paint.

and paper texture – much like document presets in Photoshop.

Also similar to Photoshop, you can group panels together by dragging them into one another, while the new Navigator panel enables you to move around the canvas with ease, showing a preview of your image and the area you're zoomed in to. You can also access various tools in this panel, such as drawing modes, an Impasto layer and tracing paper grids – as well as the zoom tools, of course.

It's obvious that Corel knows its customers use Photoshop and wants to make switching between the two applications as seamless as possible – a point further qualified by the

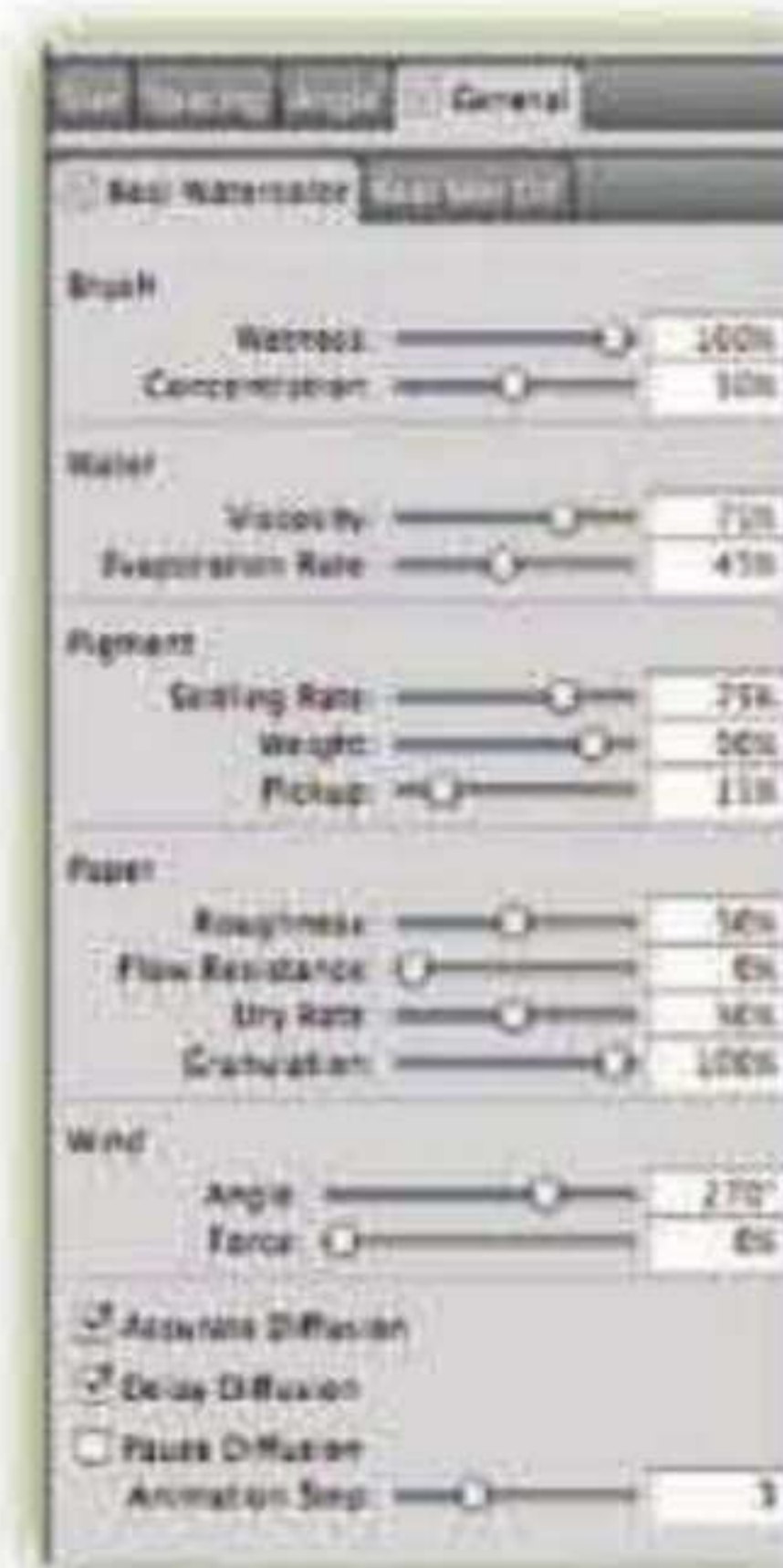
fact that you can preserve colours and layers when working between the two apps. (It's nothing new, but it's been enhanced because there have been two Photoshop releases since the last release of Painter.) The other feature of note is the High Quality display. This may not sound like much, but it essentially gives you a view, when you're zoomed right in, of how your image will print (rather than showing actual pixels).

Version 12's new streamlined Library Management – collections of brushes and tools – is organised a lot more logically and made easier to access. For instance, in the Brush Selector, Colored Pencils now can be found

1998

Painter 5.5 is released, with a view to streamlining some of its web creation tools. Painter Classic, a cut-down, beginner-orientated version, is released.

© 2011 Andrew Jones



Turning down the wetness gives a less saturated stroke with a more pronounced fringe where the pigment meets paper. Raising the wetness results in a more saturated mark with a clearly pooled edge.

How it works

Placing a stroke results in a realistic representation of water and pigment. Once the user's stylus is lifted from the tablet, the mix first appears to saturate the paper. The water then evaporates, leaving only the dry pigment. This process looks a lot like using a hair dryer to speed up the set time on real watercolours. Painting with these brushes, you notice that the interaction between the watercolour and paper produces a very desirable effect.

US-based Mike Thompson has worked in fashion, music, advertising, film, games and publishing. You can see his art at www.miketartworks.com.

PAINTER 12

1999-99
Painter 6 sees another interface redesign and high-performance brushes that simulate paint in more realistic ways.

under Pencils. And the Media Library panels have been grouped into a single panel – with the intention of you accessing patterns, gradients, nozzles and other content in a speedy fashion. You can, like in previous versions of Painter, still create custom panels of your most used tools or content, though.

The Temporal Colors palette is a new addition to the Painter toolset and it sounds a lot fancier than it is. But it's very useful, being a simplified HSV colour palette that floats above your document window and is easily accessible via a keyboard shortcut.

MIRROR, MIRROR

Yet, after all of these rather low-key (though admittedly useful) workflow additions, what's in Painter 12 that's really new, really exciting or groundbreaking? Although 'exciting' and 'groundbreaking' may be over-egging it a little, the new Mirror and Kaleidoscopic Painting modes are certainly interesting (and we've seen a symmetry tool in SBP). The Mirror Painting mode enables you to paint in perfect symmetry, across a number of planes. You can change the number of planes and their position. So, if you want to draw a face quickly, you only have to draw one side of it. It's a technique

that's common in 3D, and which should be a handy addition for 2D artists. A little more surreal is the Kaleidoscope Painting mode, where you can specify a number of planes and then have your artwork reflect in the segments between the planes, creating kaleidoscopic artwork. You can rotate or repeat the mirror planes. Both tools are accessed from the main tools panel, with the options appearing in the context-sensitive property bar – and both

“ There's now multicore support for brushes, meaning that when working on a multicore computer your brushes should be a lot faster”

are notable additions (especially the former) for digital artists.

BRUSH ENHANCEMENTS

And so to the brushes – Painter's lifeblood and the reason so many digital artists favour the tool. Well, you'll be pleased to know that some serious optimisation has gone on behind the scenes. There's now multicore support for brushes, meaning that when working on a multicore computer your brushes should be a lot

2000-01

Corel buys Painter from MetaCreations in 2000 and begins work on Painter 7. It's released the following year under a Procreate sub-brand of Corel. Among the new features are two types of layer: Liquid Ink and Watercolour. 2001 sees Mark Zimmer leave the development team.

faster (note that you have to turn this on in the General brush control panel). Painter is also 64-bit compatible on Windows.

There are 'Computed Circular brush controls', too, which essentially mean brush properties are calculated rather than being a bitmap – and you can, in the Computed Circular brush control panel, specify the tip profile of certain brushes. This enables you to customise dab opacity and hardness, which control the

2003

Painter 8 is released, and the Procreate brand is gone. The interface gets a tweak to make it more familiar to Photoshop users. Hundreds of new brushes and the revolutionary Mixer palette – enabling you to mix digital paint – make an appearance.

colour density at the outer edge of the dab. Still on controlling brushes, Corel has added the ability to change numerous brush attributes on the fly, rather than using dialogs. Think SketchBook Pro.

This means that you can change not only brush size and opacity dynamically using keyboard shortcuts, but also brush angle and squeeze. As you

MIRROR PAINTING

Your finished images will be double the fun, as Mike checks out Mirror Painting



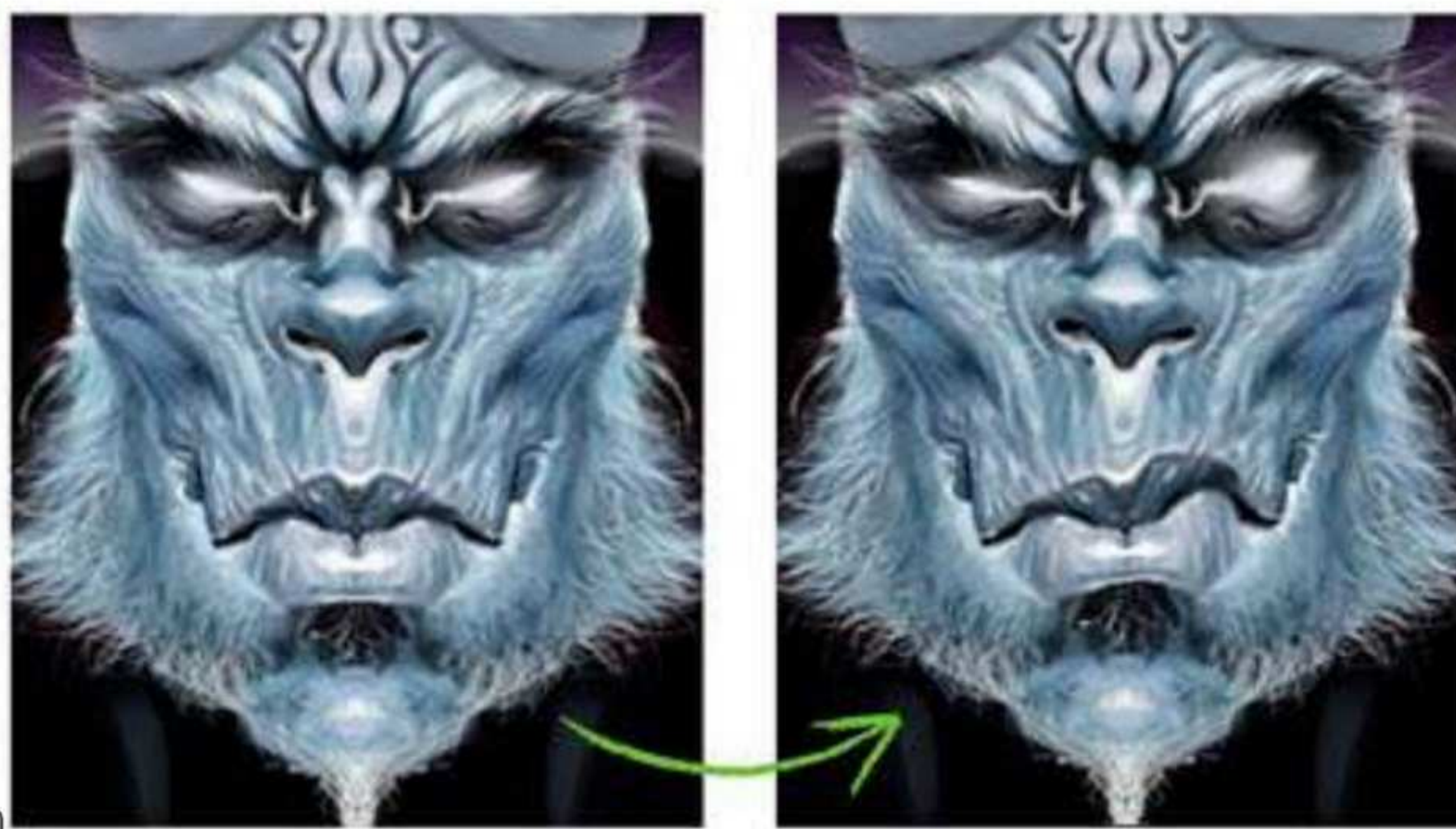
Set up

Select Mirror Painting from the tool bar. In the Property bar, choose either a vertical or horizontal mirror and position it on your canvas.

Pick your brush and variant from the Brush Library and start to paint on either side of the mirror plane.

Options

While the mirror plane is selected, the following set of options can be activated from the property bar: Mirror Painting can be disabled/enabled; either the horizontal or vertical mirror plane can be activated; the mirror plane can be rotated to any angle; or it can be moved to a new location. In addition, the colour of the plane can either be changed or hidden from view. The user can toggle these features at any point. If you aren't happy with your changes, click the Reset Mirror Painting icon to go back to the default settings.



With Mirror Painting selected, you can set up a horizontal or vertical mirror – a great time-saver for symmetrical elements.



The Mirror Mode can help you to create a good basis for your image. Mike took his mirrored painting (left) and tweaked it in Photoshop to produce a more asymmetrical look, before finishing it in Painter.

How it works

Painter 12's new Mirror Mode works by placing a horizontal or vertical dividing plane on the canvas. Just as the name suggests, any stroke that's painted on one side of the plane is simultaneously mirrored on the other.

This feature can be a huge time-saver when creating symmetrical elements in your painting. By shifting, rotating or disabling the position of the dividing plane, the finished painting can be made to look more asymmetrical.

After spending a little time playing with the feature, I created the illustration shown above. I decided to open the file in Photoshop CS5 and quickly use the Liquify tool to add a little attitude. By making small changes such as raising an eyebrow and shifting his lip, the piece feels a bit less, well, mirrored.

After spending all of five minutes with the Liquify tool in Photoshop, I took the image back into Painter 12 to finish.



PAINTER 12

2007

Painter X is launched. Divine proportion, a new Layout Grid tool and a RealBristle system that makes brushes bend and splay are all here. It's an exciting and progressive release, and Painter is now an essential tool for fantasy artists and concept painters around the world. Oh, and the paint can is back in fine style (although having to use a screwdriver to get into your software can be a little frustrating).

hold down key commands and drag your stylus, a preview of the brush appears where your cursor is.

NEW BRUSHES

The first of many new members to the brush family are the Gel brushes – enabling you to tint an image's underlying colour (it's similar to using merge, or blending modes on a new layer, but directly on the canvas). The Merge Mode brush controls in the General brush control panel enable you to tweak the settings.

Next, there are six new digital airbrushes that offer what looks like a huge amount of control over how the brushes interact with each layer of the canvas. These work with the Computed Circular brush controls and are Digital Hard Edge Airbrush,

Digital Soft Flat Airbrush, Digital Soft Flow Airbrush, Digital Soft Pressure Airbrush, Digital Soft Velocity Airbrush and Digital Tapered Soft Airbrush.

2004

Painter IX is in stores, with a new Artists' Oils brush category and much better performance and stability.

2006

Corel updates Painter to IX.5 and the Roman numerals numbering convention gets a bit confusing. The release improves the process of turning photos into paintings and works on Intel Macs for the first time.

In addition, Painter 12 brings new Real Watercolor brushes. The Real Watercolor brush controls simulate working with a watercolour brush, watercolour paper, pigments and a glass of water. The controls are grouped into five areas: brush, water, pigment, paper and wind. Handily, you can adjust paper texture settings on the fly to determine how paint will pool into any underlying peaks and valleys of the canvas.

The other 'Real' addition in this release is that of Real Wet Oils. The Real Wet Oil brush controls are grouped into five areas – brush, liquid flow, paint, canvas and wind – and, rather nicely, you can add solvents as you paint to create washes and other turpentine effects.

There's also now a Clone Source palette, meaning you can clone across multiple documents; a Smart Blur filter effect for smoothing; and better file format support. It looks like an interesting release.

For the full ImagineFX verdict on Painter 12, please check out our review at www.imaginefx.com/painter12.

2008

Painter 11 is released and is a so-so update, with new RealBristle dry media brushes, better selection tools and an enhanced Mixer palette. Support for Photoshop is optimised – and the Roman numerals have gone.

2011

In May, Corel launches Painter 12 – including all of the features that you're reading about on these pages!

GEL BRUSHES

Mike takes you through how to get great results with Painter's new Gel Brushes



Set up

Setting up the Gel Brushes in Painter 12 is fairly simple. Select the Gel category from the Brush selector, choose one of the brush variants and paint.

Options

As with all other brushes in Painter, Corel has made the Gel Brushes highly customisable. Dab and Stroke Type, Method and Subcategory can be tweaked. The familiar sliders to adjust Opacity, Expression and Grain are all present in this version as well. What's notable here is the addition of the new Use Stroke Attributes portion of the brush controls palette.

By enabling the stroke attributes, the brush strokes can apply Merge Modes, such as Screen, Multiply, Soft Light and so on. In previous versions of Painter, this feature was reserved only for layer composite methods. Users who have been enjoying Photoshop's Painting Mode should be pleased to see this addition.

The Gel Brush also takes advantage of Painter 12's new Multicore option. Brushes that support this feature have optimised performance when working on a multi-core computer. This is good news for anyone who has ever experienced lag while painting.

How it works

These brushes are based around the principle of building pigment by tinting. This type of effect was possible in earlier versions of Painter by painting strokes on separate layers and setting the composite method to Gel. Now Corel has bypassed this process, allowing for the same results on a single layer. Imagine a more controlled version of the old Design Markers. As you paint over existing strokes the saturation builds. Unlike the markers, as you paint over an area the colour stays pure rather than becoming black.



Painter 12's Gel Brushes are extremely customisable – simply alter the attributes in this panel.

A welcome addition is the ability to apply merge modes, including Screen, with your brush strokes.



With Gel Brushes, the saturation builds as you paint over strokes that are already on the image.



KALEIDOSCOPE

Mike takes advantage of multiple brush strokes with this tool

Set up

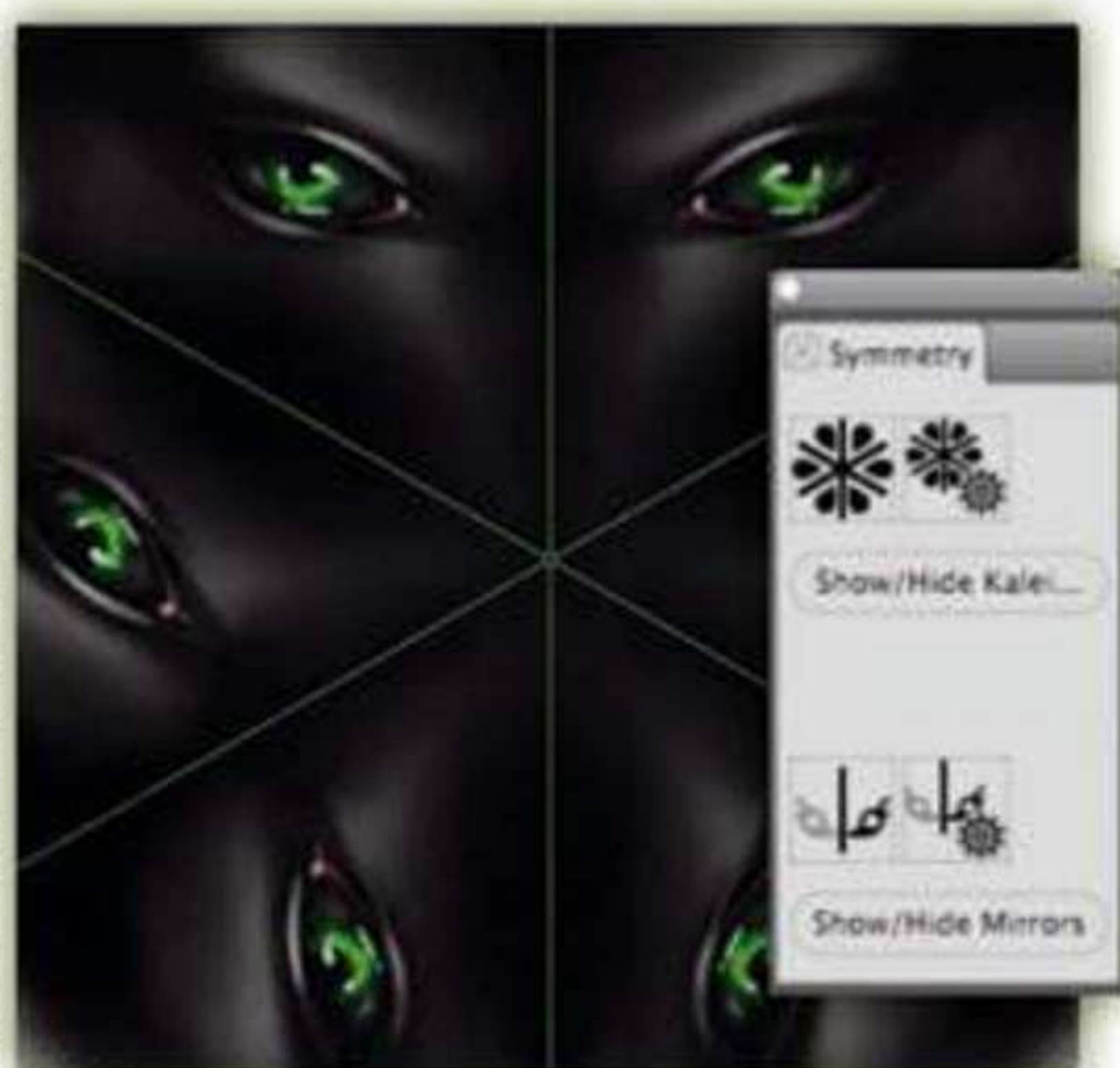
The Kaleidoscope feature resides next to Mirror Painting in the Properties bar. To set it up, first select the Mirror Painting icon in the Tool bar. Next, click the Kaleidoscope icon in the Properties tool. The default segment number is three, but can be raised to 12. Position the planes on the canvas, select your brush and paint.

Options

The Kaleidoscope shares the same principal as Mirror Painting and so it has similar options on offer. The multiple planes can be repositioned, rotated, turned on and off, and also hidden, just as they can with mirroring.

How it works

Kaleidoscope takes the concept of Painter 12 mirroring your strokes and multiplies it. Rather than one plane of division, the user can specify between three and 12 planes. Painting a stroke in any one plane is instantly calculated and repeated in the other planes in real time. Just as in mirror painting, any brush selected can be used with Kaleidoscope.



The Kaleidoscope feature offers similar functions to Mirror Painting, although here you can choose to have between three and 12 planes in your image.

One thing to note is that brushes which need greater processing power, such as Real Oils, can tax your machine when used in this mode. This is to be expected, because you're putting up to 12 times the strain on your computer!

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ImagineFX

July 2011

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Issue 66 February 2011



Learn how to incorporate free art programs GIMP and SketchUp into your workflow, be inspired by the techniques used by Ashley Wood and follow Justin Gerard's guide to drawing. Plus master fantasy artist Charles Vess explains his enchanting style!

Issue 67 March 2011



Adam Hughes's glorious Catwoman cover heralds a comic book special this month, as we look at Bill Sienkiewicz's groundbreaking art, DC's iconic covers and Jim Lee's sketchbook. This edition is now only available digitally: www.zinio.com/imaginefx-single.

Issue 68 April 2011



Discover how to use perspective in your art, create traditional-looking images and inject a feeling of real action into detailed battle scenes. We also chat to concept artist Joel Chang, whose work appears in the fantastic film Sucker Punch, the inspiration behind this issue.

Issue 69 May 2011



An epic new size, an epic poster and some of the art world's greatest legends giving you advice on creating epic landscapes – did we mention the theme was epic? Plus, we meet Dylan Cole, the matte painter and concept artist who worked on Avatar.



Issue 70 June 2011

Andrew Jones, James Gurney and Marta Dahlig share their art techniques, and top art directors reveal what they look for in a portfolio, plus one-to-one tuition in Art Class!

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ANUBIS B

This children's book image depicts the Egyptian god of death, Anubis. Gonzalo thought it up while waiting for hospital tests.

[Close](#)

“They were always telling us about demons, ghosts and other things. When you’re a kid, that produces a strong impression”

GONZALO ORDÓÑEZ ARIAS

Fusing ancient mythology with modern icons and villains, the Chilean illustrator really is at the top of his game

I was born in a land of mythology," says artist Gonzalo Ordóñez Arias of his Chilean background. "When we used to travel to Los Andes to camp and talk to the locals, they were always telling us about demons, ghosts and other things they thought lived in the mountains. When you're a kid, that produces a strong impression."

This childhood wonder at heroes and demons has stayed with Gonzalo, aka Genzoman, and much of his vibrant, busy artwork stems from the fascination. What better topic, then, for his new book, *Legendary Visions*? Over 200 pages it showcases his images from the past 10 years, including reimaginings of Egyptian pharaohs, Greek gods, Caribbean pirates, Japanese warriors, Celtic fairies, Arabian heroes and others, together with some new images and tweaks to existing art.

But it's not just the legends of old that interest Gonzalo. Growing up, he discovered a whole new world of contemporary heroes through comic books and, later, video games. "There were things such as the Golden Axe and Castlevania games, and comics like *Necrodamus* and *Conan the Barbarian*," he explains. "The 80s brought about a kind of revival of the epic, perhaps in response to the sci-fi movies of the 70s – similar to what

happened with the *Lord of the Rings* mania after *The Matrix* phenomenon."

Another massive new phenomenon that's gripped Gonzalo's imagination, as it has millions of others, is *World of Warcraft*. He's a true fan, and this shows in his prolific work for Blizzard, depicting the various heroes and villains of the online RPG in his trademark over-the-top, mostly lighthearted style.

"I love its universe and its characters," he enthuses. "I'm a player and I feel that I've grown a lot working on it. I try to improve with each new drawing, and there are a lot of other great artists working on *Warcraft*, such as Greg Capullo and Glenn Rane. That forces you to do your best to keep up with these artists, whom I admire a lot."

STREET FIGHTING MAN

At the moment, Gonzalo is busy designing art for a new raid in *WoW*, and working on a new set for the Universal Fighting System game *Red Horizon*, another obsession and source of work for him. On top of that, he's finishing his own book of illustrations, based on the mythologies of Chile, and working on his comic, *The Wanderer*.

Perhaps more than anything else, though, he enjoys his work with publisher UDON, because it's enabled him to fulfil some childhood dreams. "I get to draw *Street Fighter*!" he says. "I've been a fan

Artist PROFILE

Gonzalo 'Genzoman' Ordóñez Arias



COUNTRY: Chile

AGE: 32

FAVOURITE ARTISTS:

Glenn Rane, Ishikawa

Fumi, Enrique Alcatena,

Horacio Altuna, Frank Frazetta,

Théodore Géricault

SOFTWARE USED: Photoshop

TIME PER IMAGE: Six to eight hours

WEB: genzoman.deviantart.com

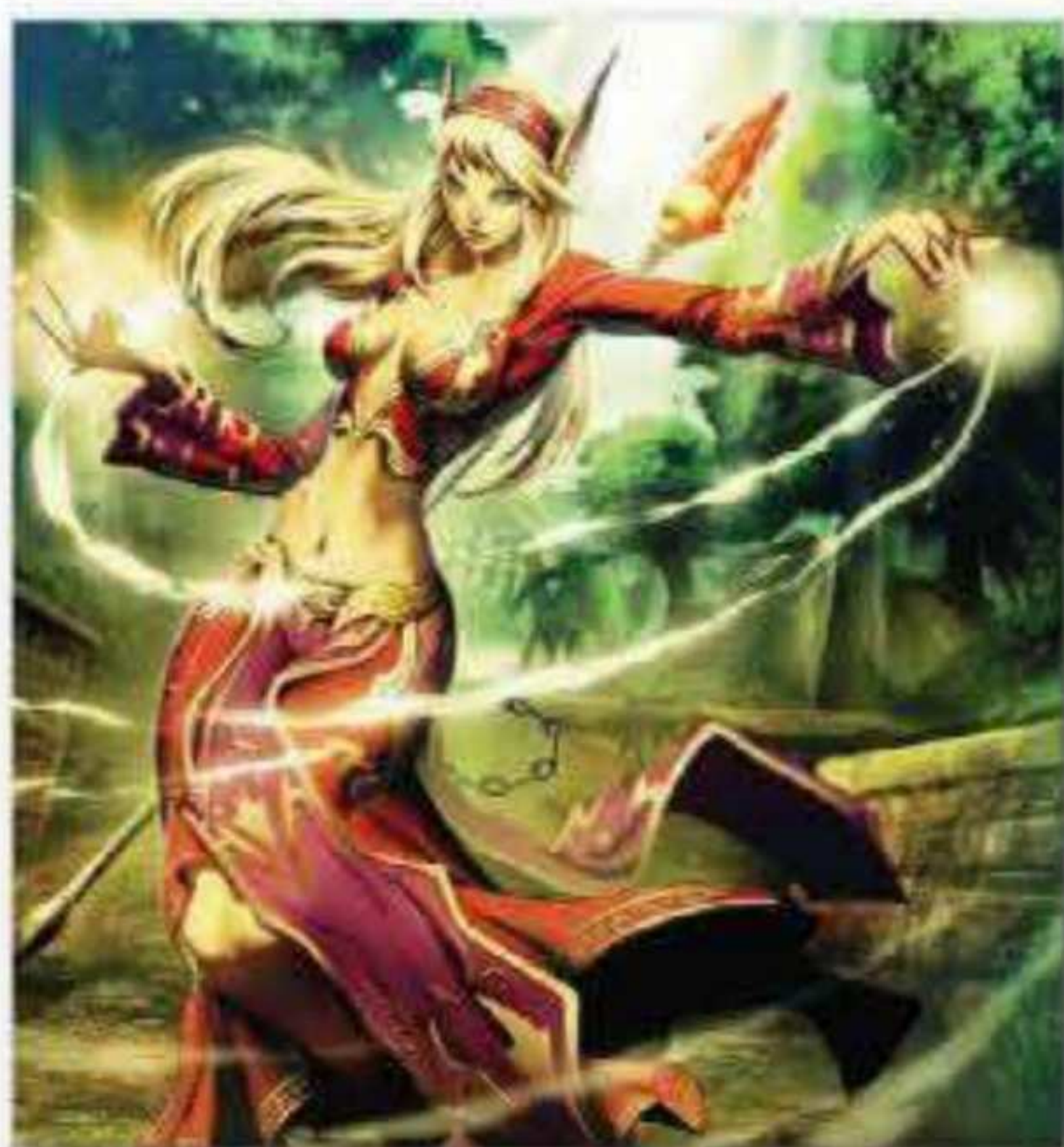


THE WANDERER This image – inspired by *The Wanderer*, a graphic novel Gonzalo is working on – was published in VENT. Close X

Gallery



© Blizzard Entertainment



ERINDAE FIRESTRIDER

Gonzalo is no stranger to losing himself in fantastical game worlds

It's perhaps no surprise that one of Gonzalo's favourite images, selected from the many hundreds he's created over the years, is the first one that he produced for his beloved World of Warcraft series. It depicts Erindae Firestrider, a fiery character from the WoW trading card game Drums of War. We asked Gonzalo for the story behind the picture.

"The request was simple: make a Blood Elf Girl Deacon who was doing some kind of invocation in Stranglethorn Vale, an area of the game," he explains. "It was a very open commission, and that's something that I always appreciate because it leaves me with room for interpretation."

"I wanted to play with the elements that composed the picture - to experiment with light and textures," he goes on. "Part of my Japanese influence is to always try to show some movement in environmental elements, something that happens in Dragon Ball, Bastard!! and other sport mangas. So the clothes and hair are moving; in the background the horizon is not completely flat but is lightly inclined, which I think helps with the idea of movement overall."

"This picture means a lot to me - not only because now it's one of the loading screens in the game itself, so many people see it, but also because I learned a lot making it."

Comments



Ian Dean
ImagineFX

"One of the most popular artists around at the moment, Gonzalo's images have a great sense of movement. His use of light and tones keeps you hooked in the moment of each painting, ensuring his characters come to life."



Saejin Oh
Pro artist

"Gonzalo's art has a fantastic combination of colour, texture and tone. He also achieves them with great speed. However, almost everything he does seems to stand on two feet and at three-quarter view. His perfection is great; the repetition, much less so."



Ilias Pattis
IFX reader

"Gonzalo takes me on a breathtaking journey, tackling a lot of different themes in a well-balanced juggle. He keeps my interest all the way through with an easily navigated portfolio."



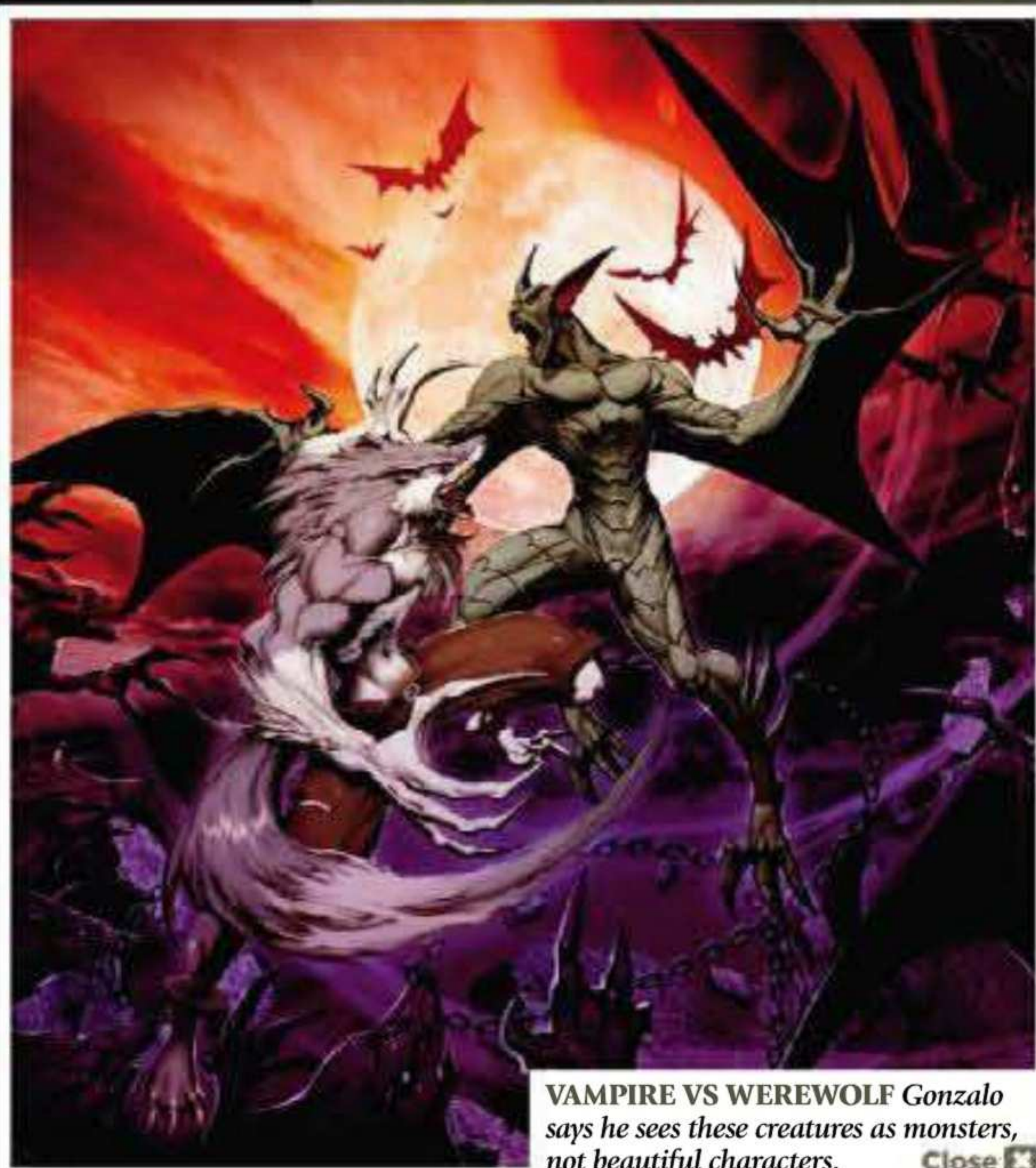
LEGENDARY VISIONS Here's the striking cover of Gonzalo's compilation artbook, published by UDON. [Close](#)

© Udon



DRAGON SLAYER ANGEL This image features in Ballistic Publishing's d'artiste: Character Design. [Close](#)

GONZALO ORDÓÑEZ ARIAS



VAMPIRE VS WEREWOLF Gonzalo says he sees these creatures as monsters, not beautiful characters. [Close](#)



SYLVANA This character was created for the Castle Age video game. In it, Sylvana is an elven queen and boss. [Close](#)

“since I was a child and I can’t count how many coins I’ve lost in arcades.” It was UDON that published *Legendary Visions* and, in Gonzalo’s words, is “taking a bet” on *The Wanderer*, based on the Wild West.

For the past five years, Gonzalo has worked entirely digitally, roughing out sketches and adding ink and paint on his Mac rather than starting with paper. Because most of his subjects have some sort of mythological connection, he’s careful to research the existing aspects of a character first, pinpointing any iconic elements that should be included before allowing himself to reinterpret these ideas.

Manga and anime have certainly had a big effect on Gonzalo’s work, although it took him a while to realise what the genres were. “It was with the appearance of cartoons like *Robotech* and *Akira* that I began to realise this was anime,” he says. “All those cartoons with big eyes and a lot of action that had several common factors... By then I was also a fan of video games and I realised that this influence was also present in them.” The boom in manga that occurred in Spain in the early 90s gradually made its way to Chile: “I first fell in love with the aesthetics and then got to know authors,” he adds.

Despite Chile’s general fascination with fantasy and mythology – “We are a country that contains several indigenous peoples,

from the Mapuches to the Ona” – he says there isn’t much local interest in the fantasy art scene. “I worked for almost seven years on a trading card game called *Myths and Legends* as an illustrator and editor,” he adds. “But the scene has never been particularly big here except for this game – and that no longer exists. Now most of my work and clients come from abroad.”

SELF SUFFICIENCY

A regular roster of clients enables Gonzalo to work on *The Wanderer*, a project he’s been imagining for the past decade. Both its subject matter – “Western paranormal” – and the comic medium itself are presenting him with interesting new challenges. “I’m playing at being a narrator, telling stories,” he explains. “I’m aware that what I do now is more about illustration. I’ve also started to work more with video games, developing some things with clients such as *Dragon Divide* on Alpha Squad [an indie game released on the Xbox 360]. It’s interesting, and I’m a little more involved.”

All in all, he’s content – perhaps only a permanent job offer from Blizzard could tempt him to change his lifestyle. “I love being freelance,” he says. “I like the freedom that it offers. To choose projects, to wake up every week or every morning knowing that it will be a different project to do, is part of what keeps me alive.”



TURN
TO PAGE
72

Gonzalo's workshop

Find out how Gonzalo creates his manga art, and access the DVD to watch the master at work.



QUETZALCOATL Painted for the *Myths and Legends* game, this piece is based on the feathered Mesoamerican deity Quetzalcoatl. [Close](#)

Gallery



FANTASY & SCI-FI DIGITAL ART
ImagineFX

Sketchbook

Allison Theus

This artist is able to slam together the most unlikely of bedfellows, producing fantasy mayhem in the process

Artist PROFILE

Allison Theus



As a full-time freelance artist who loves creature design and illustration, Allison has worked for a variety of clients including Fantasy Flight Games, Rackham Games and Disney Interactive Studios. Her work is inspired by a desire to blur the line between fantasy and reality, and to capture a feeling of otherness that occurs when viewing something familiar yet alien. Her personal work is as much influenced by animals, anatomy and patterns, as her experiences as a competitive athlete and a practicing Catholic.. oblivionunleashed.com

ANGRYRELK

"Ballpoint-pen scribble. I usually don't do any planning with these sorts of images; I tend to pick up a pen and attack my sketchbook, working quickly to get the feeling out that I want to convey."

ISOWEEE

"A random mushing together of a dog, isopod, fish and mango (there will be orange involved eventually). This non-practical design was inspired by the isopods that eat a fish's tongue and replace it with themselves."

GOOD FOR YOU!

"Exasperated beast. It's dancing toward you in false-congratulatory glee."





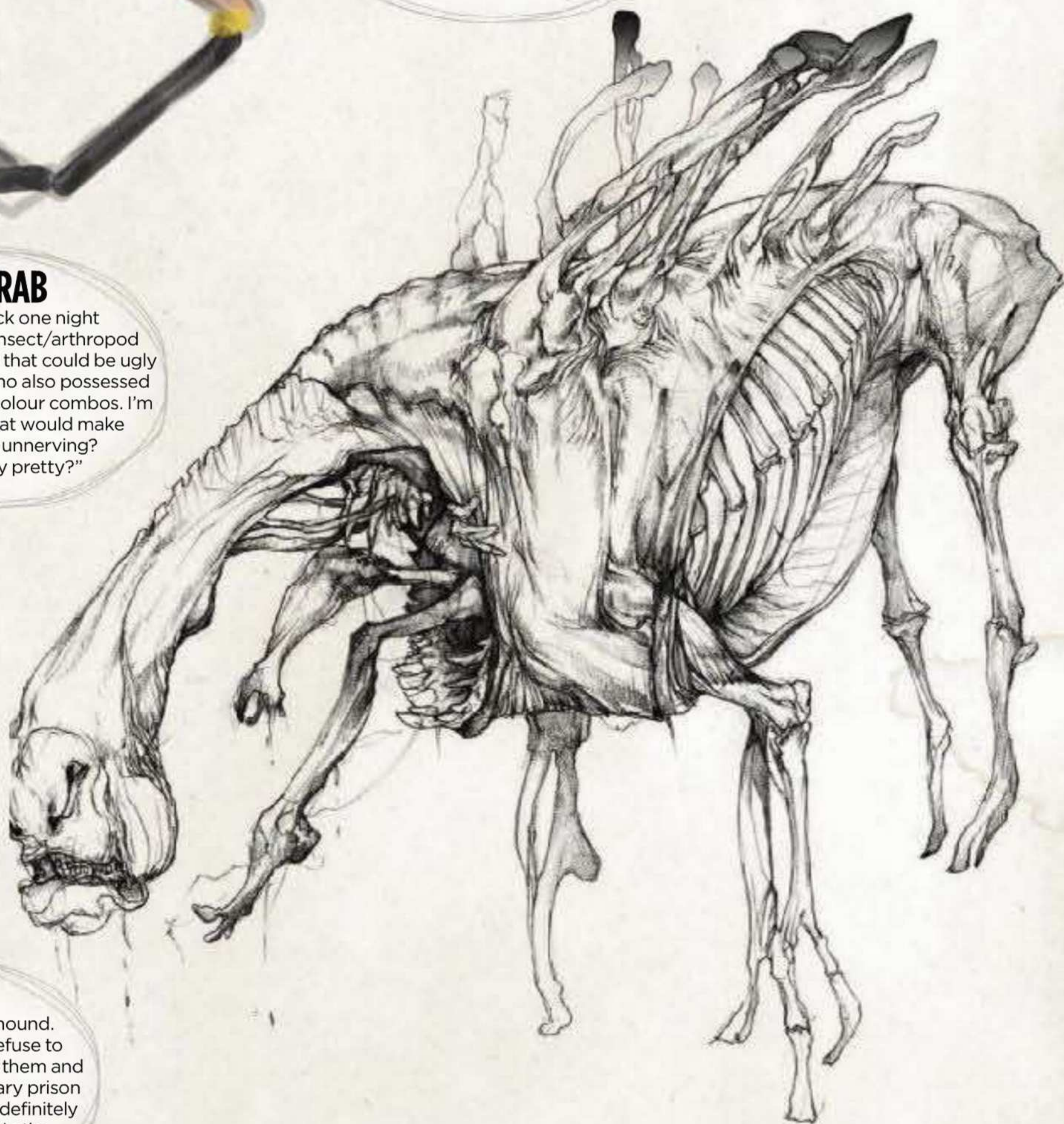
FLYCRAB

"I got on a kick one night thinking up neat insect/arthropod humanoids - beings that could be ugly design-wise, but who also possessed bright or beautiful colour combos. I'm not sure what that would make them. Pretty unnerving? Unnervingly pretty?"



MESSENGER

"I was tossing around the idea of some sort of messenger with this guy. Multiple wings, hands and fingers up the front that merge into something more metal-looking, all topped off with a single focused eye. Seems like a good guy."



HELLHOUND

"A catch-and-release hellhound. It hunts for evil souls that refuse to leave the material plane, eats them and uses its rib cage as a temporary prison for transport to Hell. There's definitely some Bekinski influence in the rendering there, for sure."

"I attack my sketchbook, working quickly to get the feeling out that I want to convey"

Sketchbook

MOTHWOLF

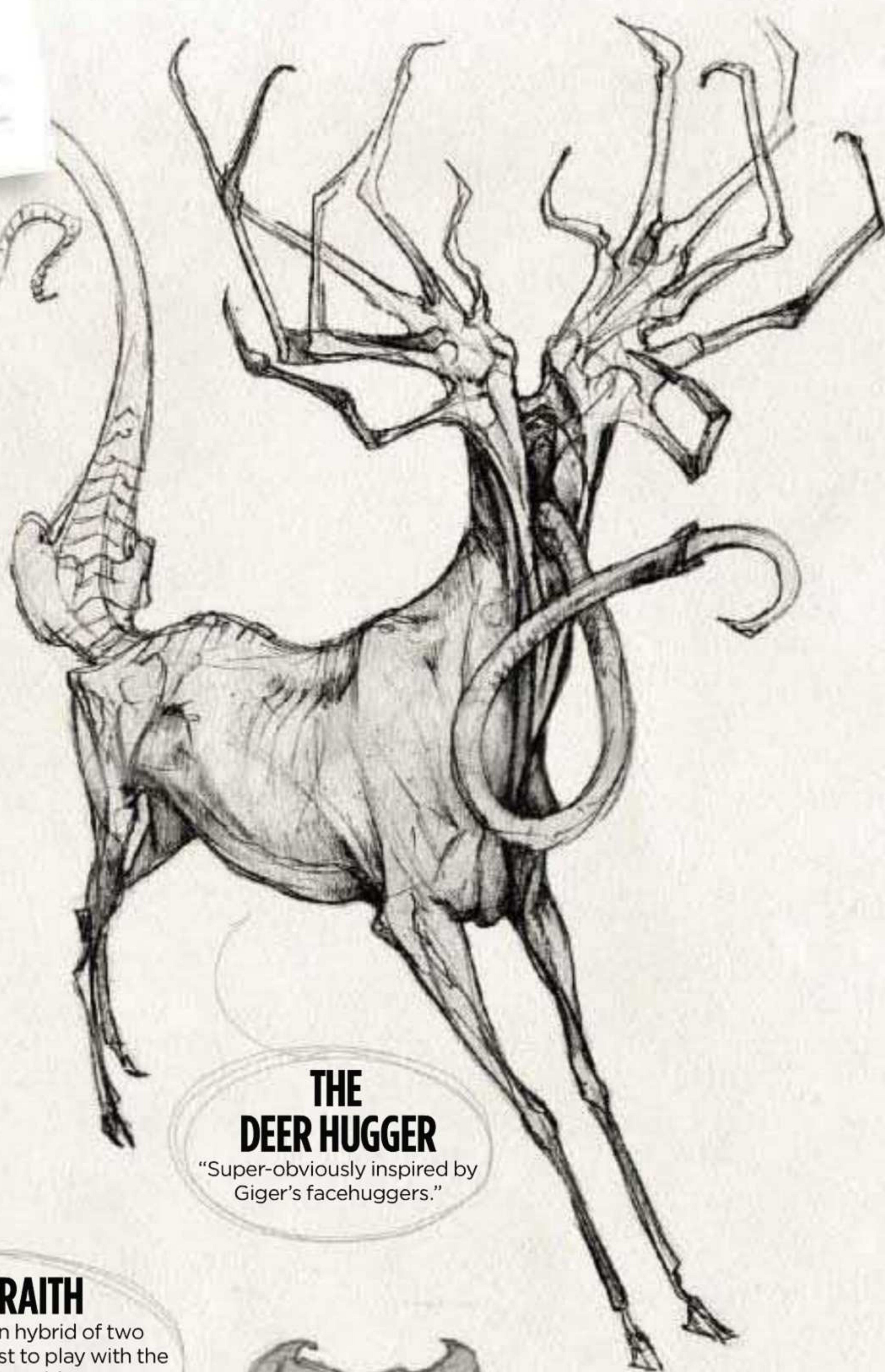
"I was looking for two furry creatures to combine. I figured a moth and a wolf would fit pretty well together, so I ran with that."



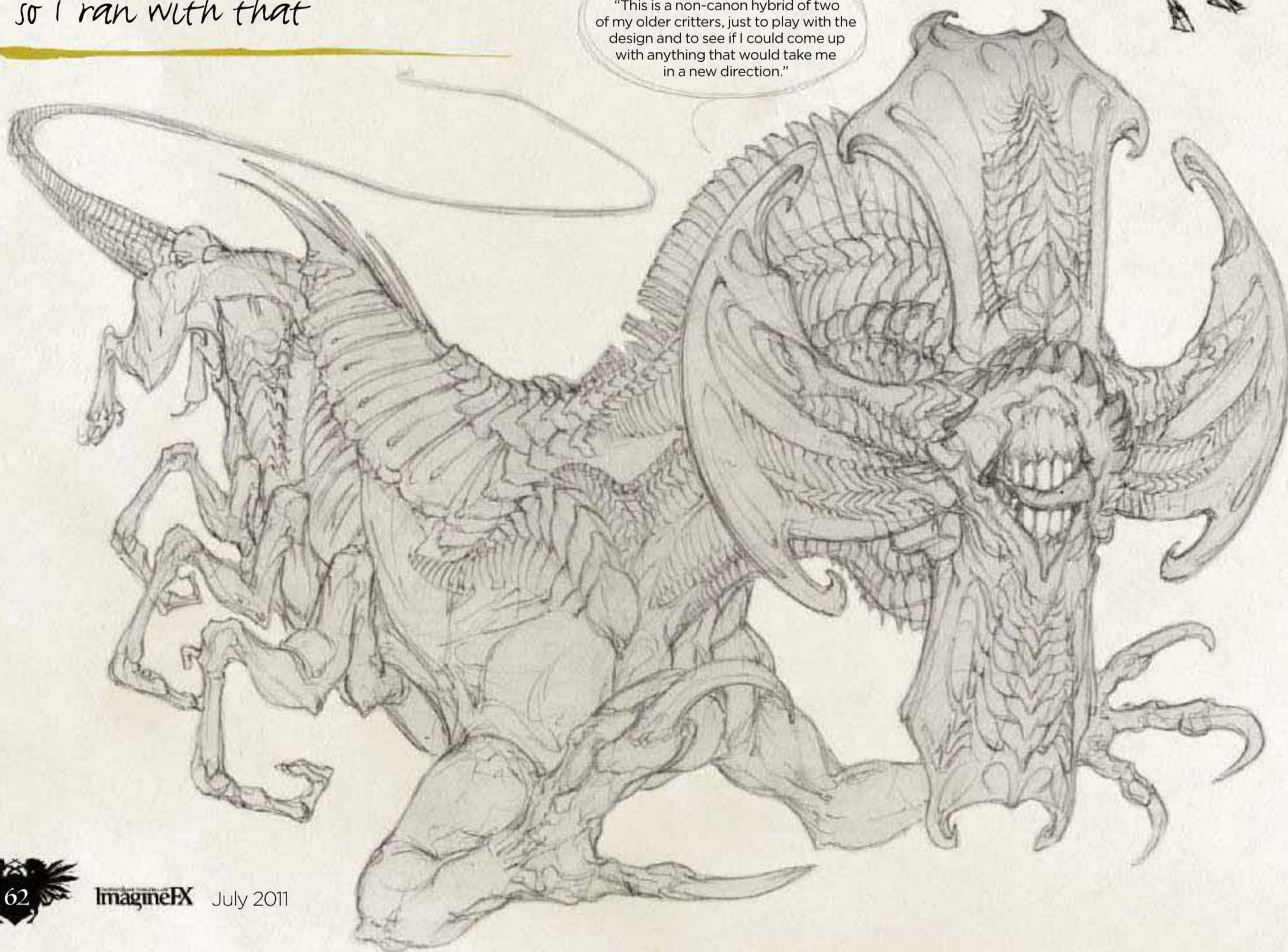
"I figured a moth and a wolf would fit pretty well together, so I ran with that"

THE DEER HUGGER

"Super-obviously inspired by Giger's facehuggers."

**SHIELDWRAITH**

"This is a non-canon hybrid of two of my older critters, just to play with the design and to see if I could come up with anything that would take me in a new direction."



CERBERUS

"Thumbnail of a neck section on Cerberus. The original sketch encompassed the whole creature, but I wanted to clip out one of the necks to see how much writhing I could get out of it."



Want to share your sketches? Or know an artist you'd like to see featured in Sketchbook? Then drop us an email at sketchbook@imaginefx.com, or upload your sketches at www.imaginefx.com/sketchbook.

Development sheet

PROJECT TITLE: ALIEN RIDER

For his class project **Ahmed Aldoori** was tasked with designing an alien who competes against humans in intergalactic race events. Here's how he got on...

Artist PROFILE

Ahmed Aldoori



Ahmed is in his fourth term at studying Entertainment Design at Art Center College of Design in Pasadena, California. He's previously studied traditional painting techniques, which has thus far served as a useful foundation for his digital work. Ahmed's completed several freelance jobs for movie pitches. medsketch.blogspot.com

IMAGINEFX DIGITAL ART
ImagineFX



Sketching out ideas In these initial sketches, I was going for a very feminine and elegant figure with a little bit of attitude. I kept in mind that the silhouette is important, so these sketches were done in black and white. I mixed the idea of a human with the graphic shapes seen on graceful butterfly wings.

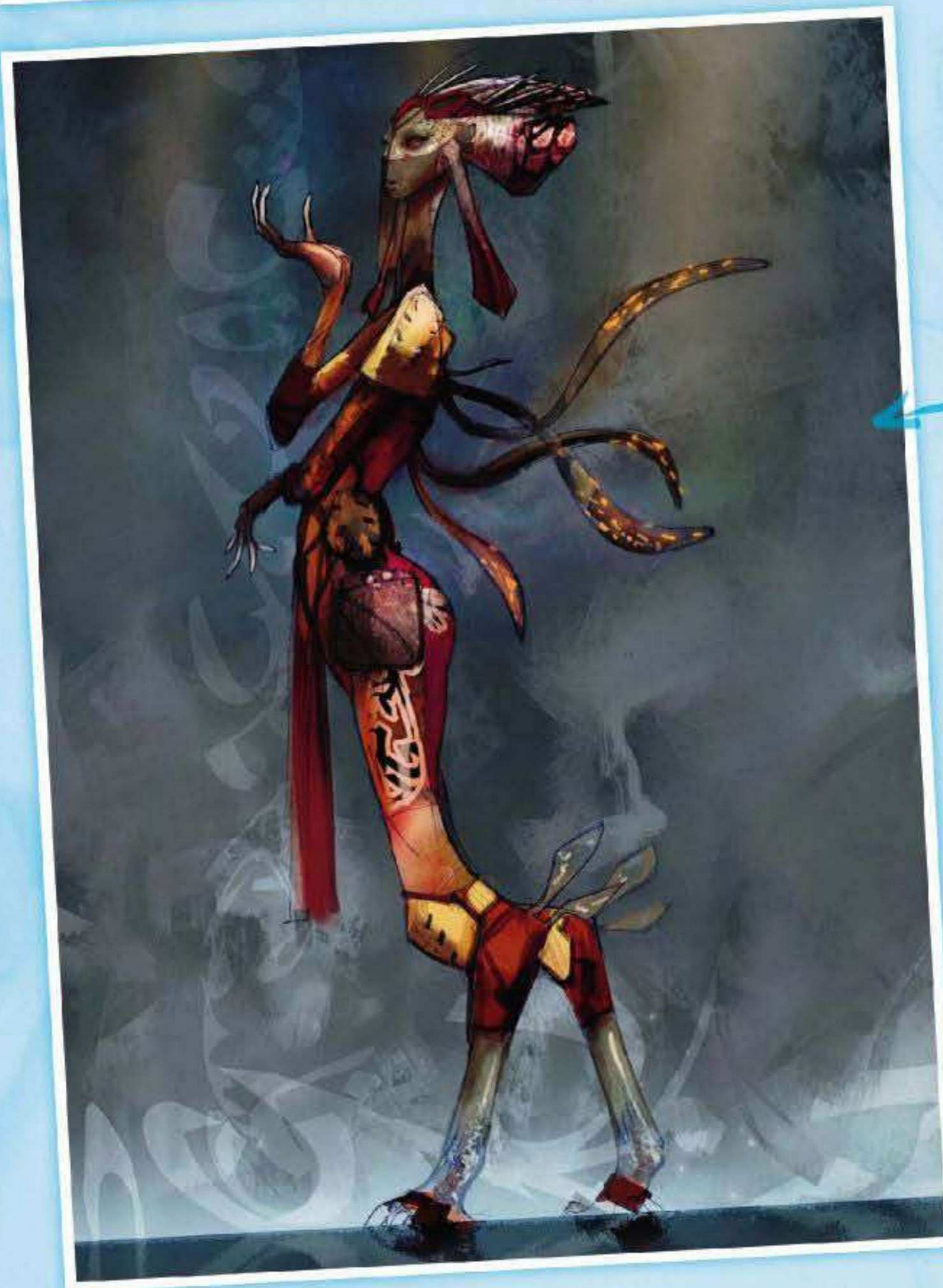
Mirror image I wanted her to look ready to do what it takes to win the race. In a search for interesting graphic shapes, I implemented the 'photobooth' technique found in Scott Robertson's Alien Race book, who also taught my class. The mirror function on the Mac can yield some interesting shapes just by holding up random objects to the camera. These images were then overlaid onto the faces I'd sketched.



Development sheet Ahmed Aldoori



Playing with expressions Facial expressions can really help sell your character concept. It adds a personality into your design and also gives the viewer an idea of how the face might be animated. It was important to pull up references of people making those faces, as well as sketching them several times first.



Finished image I was pleased with the final image. I think what makes this piece successful is the gesture and stance of the figure. There are plenty of curved lines that all support each other compositionally, such as the legs, the torso, the neck, the position of the hands and the weird glowing tentacles on her back. The colours were originally green and yellow, but I wanted a meaner look so I shifted it to red and yellow using a Hue/Saturation adjustment layer.

SEND US YOUR CONCEPTS!

Are you working on a project, or doodling your own development sketches that you'd like to share with us?

LET US KNOW! Email your WIPs and final images to: develop@imaginefx.com

FXPosé *Traditional*

SHOWCASING THE FINEST TRADITIONAL FANTASY ARTISTS

🇨🇦 Andrew CW Cox

LOCATION: Canada

WEB: andrewcox.deviantart.com

EMAIL: andrewcwcox@gmail.com

MEDIA: Oil



While living in Jamaica, Andrew's love for drawing was sparked by a chance find as he left school one day. "I was about five and I found this coloured pencil drawing while I was walking home," he says. "I discovered years later that this drawing was a picture of The Thing from The Fantastic Four." He's had a passion for all art ever since.

A self-taught artist, Andrew says that his objective is to explore the farther reaches and dimensions of his imagination, "and to have something tangible at the end of my journey."

1 VENUCIAN ANGEL

18x24in, oil on gessoed illustration board

"I wanted to create something much more colourful than I had previously done. For me there's this duality that's sensed intuitively; you see an attractive woman, but on the flip side you're wary of approaching her. Then there's that green lizard thing that seems to be telling you there's a crowd and you might have your face ripped off for being an uninvited guest."

2 WORLDS END

18x25in, oil on gessoed masonite

"This was a piece done for a client who wanted to exhibit his new tattoo in a dramatic way. When I paint, even before the first brush stroke, I begin to experience that world and its characters. I can hear the sound of those meteors, see that demonic agent of chaos as it steps menacingly towards its goal of evisceration."

3 MEET THE BATMAN

11x17in, oil on gessoed illustration board

"I enjoy working from my imagination without references. I've always wanted to do a painting of a superhero, and it was an interesting experience. When painting I become very close to the subject matter. I can honestly say that I now understand the Batman."

4 BRING ON THE NIGHT

18x25in, oil on gessoed illustration board

"I always try to create the feeling of fear and excitement. This painting was done after not having painted for six years and had decided I didn't want to waste my life doing things I hated and being around people I truly believe are of another species."



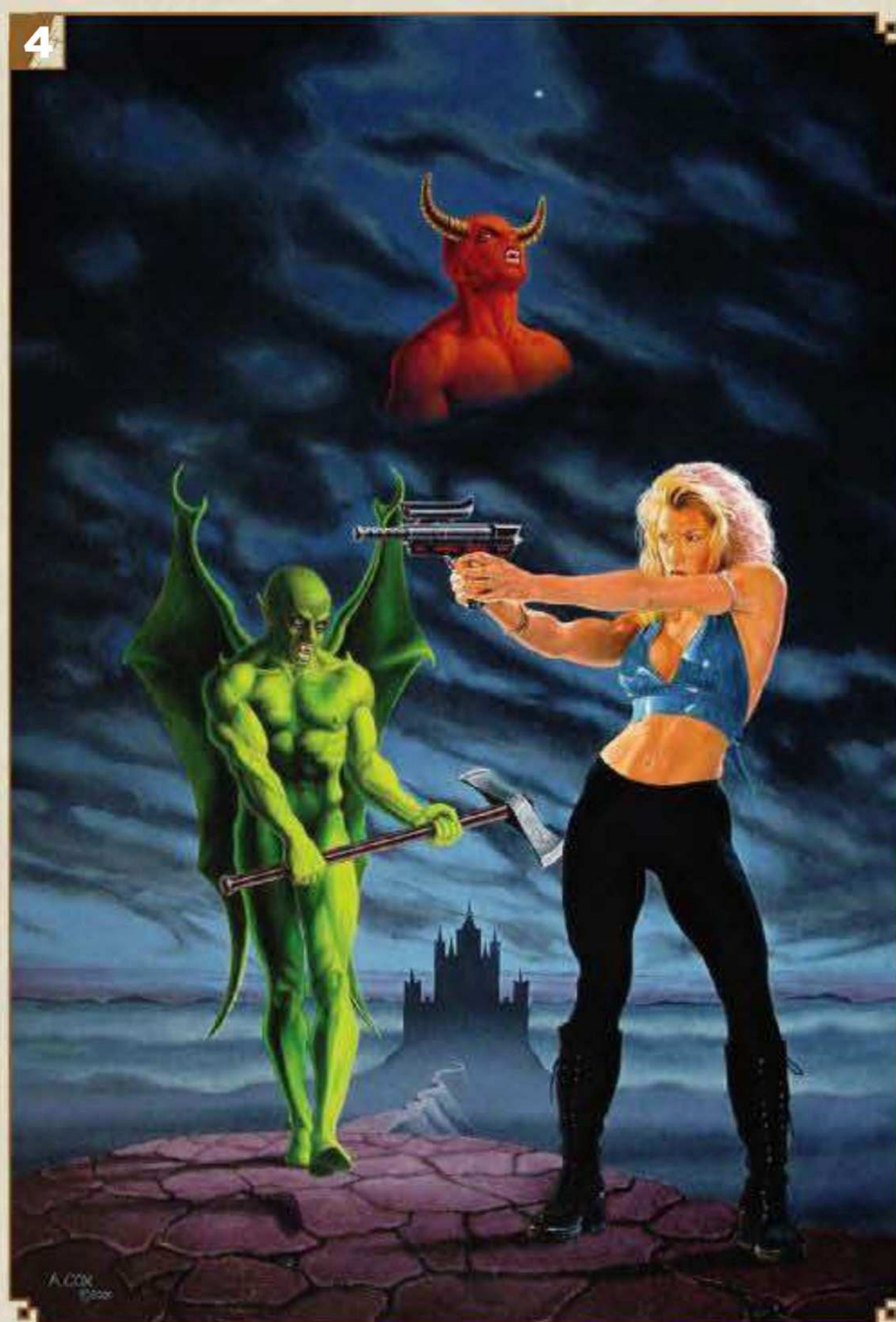


IMAGINEFX CRIT



"Andrew's art brought a smile to my face. His eclectic mix of beautiful women, ugly demons and muscled heroes are painted with a clear attention to detail. If you want a slice of traditional fantasy, look no further."

Ian Dean,
Deputy Editor





IMAGINEFX CRIT



"Philippe's work really tugs at the heartstrings. His strong use of natural elements combined with his fragile-looking characters helps to evoke mankind's hopes and fears all at once."

Claire Howlett,
Editor



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Philippe A Fernandez

LOCATION: US

WEB: www.fairytalebuzz.com

EMAIL: philippearts@yahoo.com

MEDIA: Acrylics



Philippe believes that art saved his life. Having struggled with anxiety all his life, in 2007 Philippe developed agoraphobia,

and didn't leave his home for two years. Thankfully, that was also the year that he discovered art, and during the next two years he used his new-found passion to overcome his agoraphobia.

Philippe works as a freelance artist and children's book illustrator. "My job is to create art with a message, and someday I want to create tomorrow's fairy tale classics," he says.

1 HER OWN LITTLE FAIRY TALE

18x24in, acrylic on canvas

"This is one of my favourites. I put a lot of thought into the arrangement of light and shadow in this piece."

2 WAGON TRAILS

18x24in, acrylic on canvas

"I added little trails and bushes to create hidden messages. Some viewers may see numbers or words within the gardens bushes, while others may see a big sleeping dragon. What can you see?"

3 DESIGNED FOR MY ONE AND ONLY

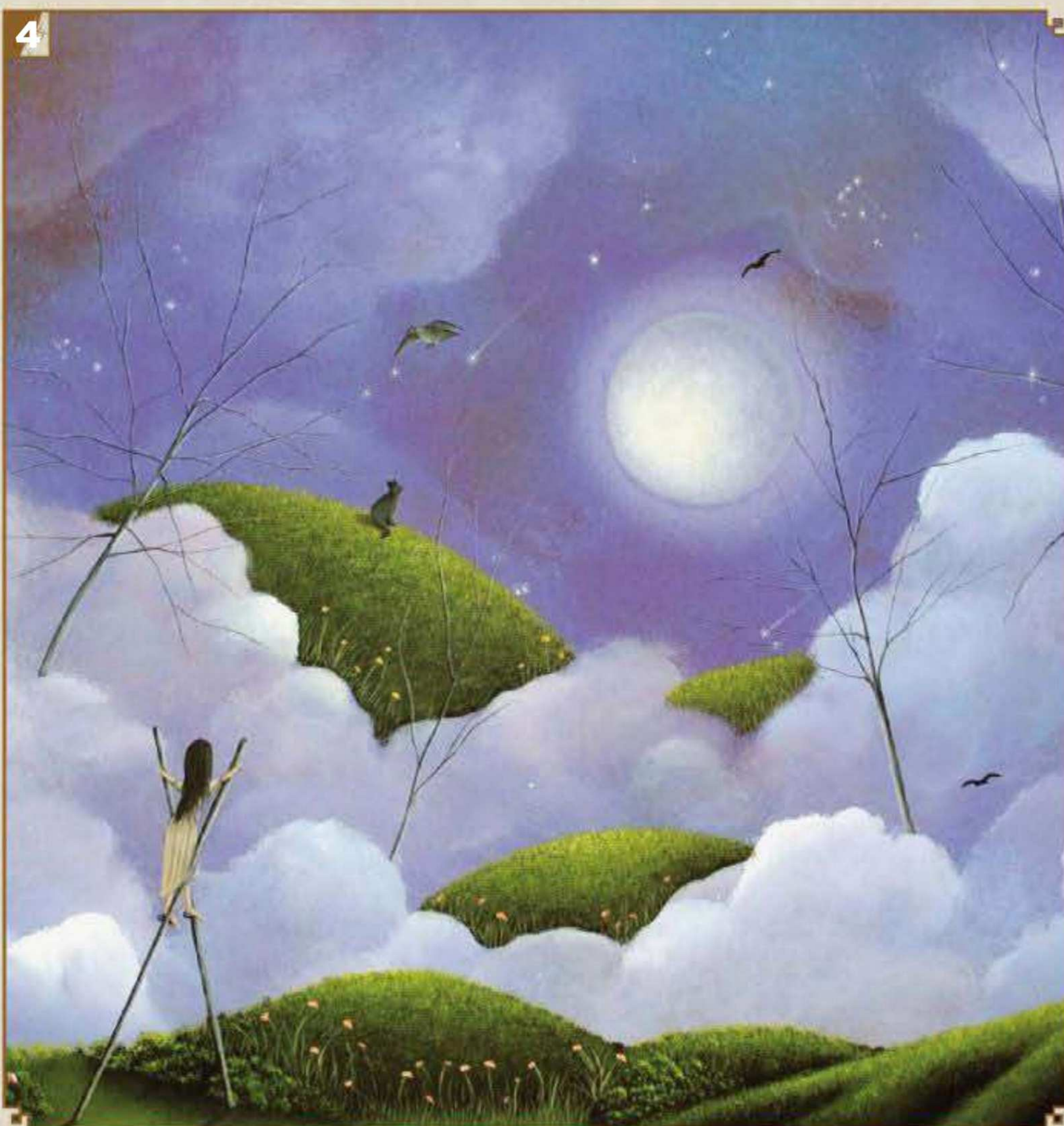
18x24in, acrylic on canvas


"Although this painting can appear a little bleak, I see it as more of a scene for the perfect couple, whose feelings run deep with a passion for commitment. The thought of two people having such a great emotional bond is art within itself."

4 HOP SKIP AND A JUMP

16x20in, acrylic on canvas

"This fearless girl is on a mission. She'll do whatever it takes to get just a few steps closer to the moon that captivates her. The scene is set with colourful moonlit clouds, while her animal friends gather to show their support."





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Advice from the world's best artists



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Workshops



Photoshop

BRING MANGA TO LIFE WITH COLOUR



If there's one art form that revels in colour, it's manga. Discover how to inject a sense of joie de vivre into your art with the talented **Genzoman**

During the late 90s, there was a sea change in digital illustration, from artists using the types of colour more typical of comics themselves, towards the introduction of more organic hues. This technique was mainly promoted by

Japanese, Chinese and Korean illustrators, who were the most experienced in using Painter and working with grisaille.

Brunaille is a similar process, but uses shades of brown instead of grey scales. Those who employ it are mainly concerned with using light sources

to generate basic volumes. This is the first part of the process, and they inject colour later on, blending and integrating it. The main idea of this method is to achieve faster performance by simplifying the decision-making process needed to separate light and colour.

1 Sketch ideas

Usually, I do several sketches until I find the definitive one. I work with Photoshop and a digital tablet for the sketch, normally using regular brushes, with Other Dynamics and Shape Dynamics activated, to achieve a similar feel to a sketch with a pencil. I like to paint in yellow or sepia tones, although I don't know why. But that way it feels more like traditional work.



2 Start painting

I create a new layer and start to paint. The brush is a normal size three, with Other Dynamics and Shape Dynamics activated. The canvas size is 40cm high, 31.28cm wide and 300 DPI.



3 Build up the figure's volume

When I've finished with the ink I invert the external area. I create a new layer and drop it into a dark colour base. Working with a technique called brunaille, the idea is to use sepia tones for lights and shadows, focusing only on the volumes of the figure.

Artist PROFILE

Genzoman

COUNTRY: Chile



Gonzalo (aka Genzoman) was born in Arica, the northernmost

city of Chile. He's a self-taught artist and draws Street Fighter art to his heart's content at Udon. genzoman.deviantart.com

DVD Assets

The files you need are on your DVD in the Genzoman folder in the Workshops section.

4 Adding basic light

I only need to add some basic lights to the image. When you enter a room and turn on the lights, the first things you usually see are the volumes and shapes. I add lights on the same layer, trying to keep a coherent direction, and start selecting zones for lightening up. I usually draw the light areas adding the plain colour using the Paint Bucket tool. Now the basic lights are nearly finished. I only need to lighten a couple of areas before moving on to the next step.

PRO SECRETS

Experiment with zoom

I usually play with the Zoom tool a lot while I work, just to see how the image looks at different distances. I put the commands or shortcuts for zooming in or out on my pen, which streamlines my work process. I also put a sheet of paper over my tablet, to simulate the feeling to working in a more traditional medium.



In depth Bring manga to life



Workshops

5 Painting mid-lights

Now I add some mid-lights, like in those great 80s and 90s animes and games, where characters have three levels of illumination (light, mid-light and shadow). I use a light colour and paint over the lit-up area, expanding it and attempting to unify the different zones in one stroke. Then I just go to Edit>Fade and set 50 per cent. This can be repeated until you complete the mid-lights in the whole figure.



6 Mixing light

I use the Smudge tool (100 per cent strength) to mix all the lights and blend them in, with more soft rendering. That's why I usually work in one layer for this part of the process. I also add more detailed elements, painting the fingernails, eyes, buttons and so on, and introduce shadows to the whole picture.

7 Adding and editing colour

I select an area, such as the jacket, and go to Image>Adjustments>Hue/Saturation to colour it in (Ctrl/Cmd+U). I play with Hue, Saturation and Lightness to find the colour I need. There are a lot of tools that give you colour choices, such as Levels, Color Balance, Color Replacement and Curves. I use all of them. When I'm happy, I merge all the layers and do a colour edit to unify the hues.



8 Introduce new elements

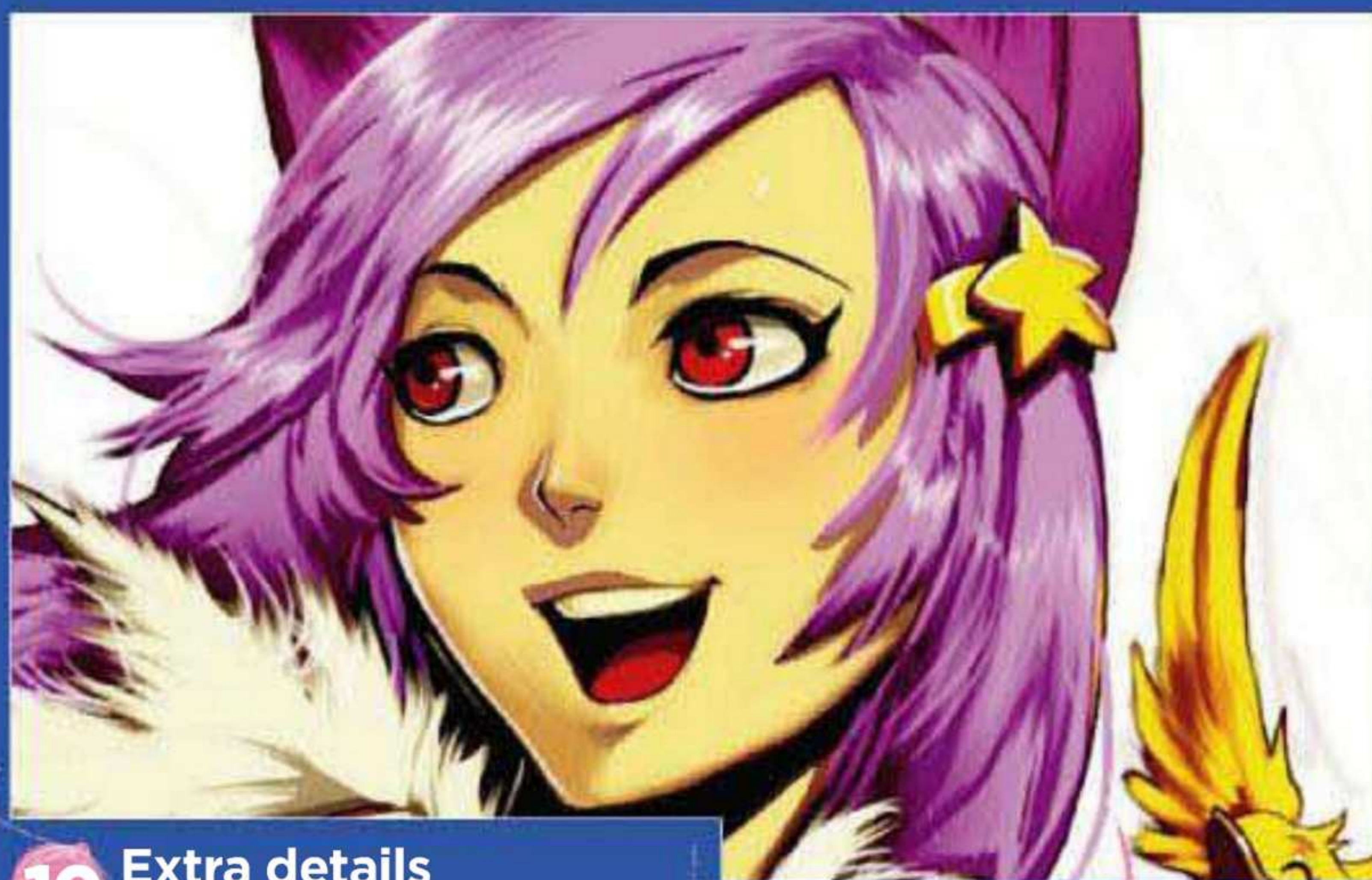
The colours have been edited, so it's time to introduce more elements. The skirt needs some patterns and I add details over the jacket. To do this, I just make some selections and give them more light or shade over the same layer.



9 Paint over blacks

I left some dark blocks in the image from the ink process. I create a new layer and start to paint over it. The cats and the belt are black, so I just add some purple. Again, this adds some light and softness to the painting while sticking to the colour theme. To paint these details I use the same basic brush, with Other and Shape selected.

In depth Bring manga to life



10 Extra details

As the last part of the process, I add more elements, such as details on the costume and highlights over the eyes and different parts of the body. Now the picture is finished and I'm ready to move on to the next step.



11 Placing the background

The scene is taking place at night, so I use a blue background to set a dusky tone. The building is created using a texture that's edited with selections for the shadows. Select the area and go to Image>Adjust>Hue/Saturation, or Levels, to play with the lightness. I paint some details, such as the light or separation of the stones. I used to customise the textures of my old PC games, so the process is similar.



12 Building work

I select a dark blue and add it to the upper part of the picture using the Gradient tool. For the buildings, I just do the shape selection of each one and give it a yellow/brown colour with the Gradient tool. Then I put in a couple of lines that act as windows. To achieve the glow effect, you can use the Gaussian Blur filter, then fade or use Outer Glow. I merge the windows and the building in one layer and use Free Transform to give perspective. This background reminds me of the intro to the old Teenage Mutant Ninja Turtles arcade game.



13 Aerial atmospherics

Clouds are great for adding texture and helping create a difference between the sizes of each element. To paint them, I use the same basic brush for the main shapes, and the Smudge tool for blending. Gaussian blur helps me achieve a softer look. To unify the clouds, I add light sources, such as neon and the lamp, by drawing some light lines and using a radial on Screen mode to diffuse the beams.

14 Creating contrast

I colour the upper part of the background blue to further contrast the character and her setting. I add her shadow over the building, and more neon lights at different distances, heights and perspectives. This helps create a sensation of depth.

Shortcuts

Color Balance

Ctrl+B (PC)

Cmd+B (Mac)

A handy way of editing highlights, shadows and midtones, by separating them.



ON THE DVD

WORKSHOP BRUSHES

PHOTOSHOP CUSTOM BRUSH:

TRI BRUSH



I use this three-point brush with the Smudge tool to blend two different colours. Go to Brush Presets>Other Dynamics - this will help you create a more organic blend.

15 Ambient effects

Finally, I add more ambient elements, such as smoke and glows. I love movies like Blade Runner, when the streets are usually full of neon billboards and smoke or vapour is everywhere. These elements help me create a better atmosphere and unify all the elements in the composition. To make them, I use a selection with the shape that I need, deleting some parts to make things more irregular, and mixing in smudges before applying Gaussian blur. Now the picture is ready, and I merge all the layers to do the final edit.



Photoshop

PAINT LIVELY MANGA PANELS

Omar Dogan explores the thinking behind a typical manga, from line art to colourisation, covering staging and colour theory along the way

Artist PROFILE

Omar Dogan
COUNTRY: Canada



Omar's a senior artist at UDON and a professor at Seneca

College for Digital Painting, overseeing the Animation Course.

omar-dogan.
deviantart.com

DVD Assets

The files you need are on your DVD in the Omar Dogan folder in the Workshops section.

In this workshop I'll cover the basic concept and layout of a manga page, taking a traditionally drawn page and colouring it digitally. I'll talk about the rough line art and the plotting of perspective, as well as the anatomy of my characters. I'll also explain how to stage

the shots and various storytelling devices that I use regularly. Next I'll take the inked and marker rendering of the page, and scan it into Photoshop for colouring. You'll see the page develop from the background colouring all the way through to the final effects and speech bubbles.

The main topic I'd like to focus on is the marriage between real media and digital. The intrinsic texture that's present when you use paper and marker can be incorporated into the digital colouring stage to great effect. You should think about taking advantage of this feature when creating your own manga strips.

1 Rough layout

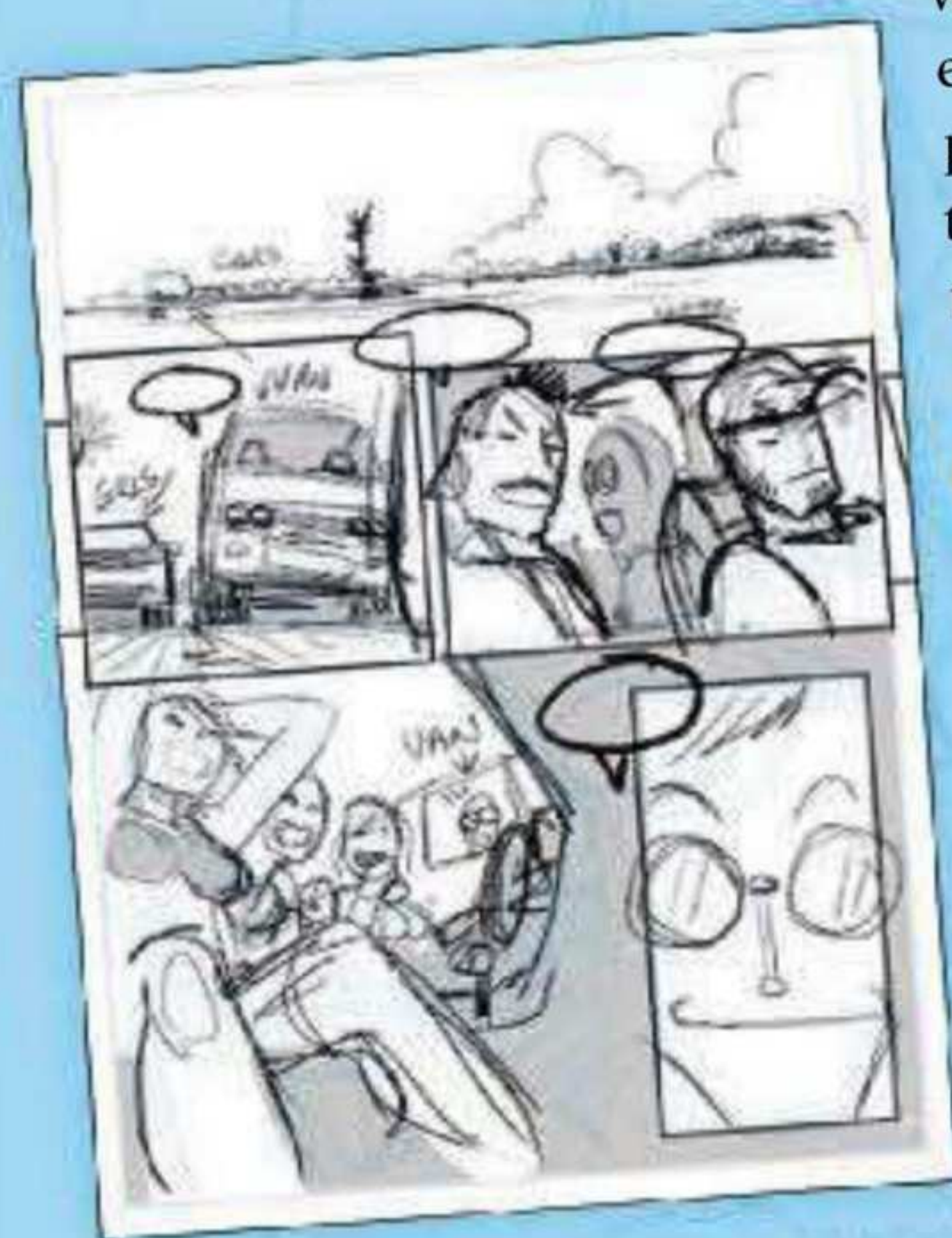
When I read the script I visualise the most important idea I want the viewer to leave with. The size and shape of the panel boxes play a role in this. For example, the shot at the top is a gentle way to start the scene. It also reveals the length of the bridge and implies distance. I want to show the traffic jam and where everyone's trying to get to. The next panel is a low-angle shot that features the cars and the road. This emphasises the fact that everyone's stuck in a queue.

2 Sense of direction

Most of the characters aren't looking at each other: the two guys in the third panel are looking to the right, as are the girls below them. The fellow with the glasses is the only one looking to the left. Generally, story telling for English audiences goes from left to right, but when something goes in a different direction it causes our eye to follow suit. The last panel is a close-up shot of the peeping character and his reaction. For the most part, close-up shots are for emotion, while long shots are for action.

3 Rough line art

I print out the rough and match it to a piece of comic board. Using a light box I trace the rough image onto a new sheet of paper. Now things start to take more shape as I strengthen the perspective and anatomy. Keep in mind the crop lines and where the bleed will be.



aint lively manga panels

**4 Clean line-art**

I start inking the characters and then erase all of the working lines underneath the inks. I then work on the backgrounds and draw them in clean pencil lines, so that when the backgrounds are painted they won't be as dark and clean as the characters. This helps the viewer to read the characters better.

5 Reveal the texture

When I'm happy with the pencil work on the background, I go in with warm grey markers and begin to render lights and darks, as well as add texture. The goal here is to make it look drawn and show off that texture. In contrast, the characters lines are much cleaner and there's no rendering on them at all. The characters will be coloured differently to the background and so are left 'open' or white for the cel-shading technique.

6 Line separation

I scan in the piece full size at 300DPI as a greyscale image. Before I draw in the panel lines or adjust any of the levels, I make sure there aren't any mistakes. Some of the panels aren't in the right place and so I correct this now. In addition, after trying a simple level adjustment I manually fix a few of the lines that aren't clear enough.

7 Lift the characters

It's time to separate the characters from the background, so that I can colour them and adjust them independently. First I take the original line art layer and duplicate it. On top of the duplicated layer I create a new layer to cover all the areas of the background that I don't want showing with white. I then combine the character line art layer and the white-out layer. I check the lines connect on the character and that there are no gaps between the lines and the panel divisions. I select the Mask Wand tool, turn off anti-aliasing and mask all the negative space around the characters. I then expand the size of the mask by one pixel and delete all the negative space.

8 Background colouring

With the lines on Multiply I begin to colour underneath them. I start with distant elements and work closer from there. I keep elements on individual layers so that I can get to them easily. The background needs to be a stage for the characters and as such the colours should be more subdued. I can always adjust the colours if, at a later stage, I find them too jarring. I decide on my light source and establish the general form of objects. The brushes I use are pretty standard. Most of the texture is already there, so I only need to add some polish to it.

PRO SECRETS**Tweak your texture**

Have your textures on a separate layer will enable you to adjust their opacity if it's too strong.

Workshops

Shortcuts

Tool options

Right-click (PC & Mac)
Right-clicking with a tool on the working area often brings up tool variations and saves time looking in menu sets.

PRO SECRETS

Saving grace

Saving multiple versions of your work reduces the risk of corrupted files and enables you to consolidate layers as you go. You can also go back and easily grab parts of the image you might have messed up and replace them in the updated or current file.

PRO SECRETS

The benefits of flats

Doing 'flats' for your characters is a great way to be able to change elements even at a very late stage in the colouring process. The trick is to keep them non-anti-aliased so that you can easily select areas with the Wand tool. Make sure your mask tools, fill tools and brush tools are set to non-anti-aliasing when working on these layers.

9 Adding effects

I now introduce some effects such as water, waves, palm leaves and highlights over the top of the background line art layer, so that the pencil lines don't interfere with the highlights. The other panels don't have that much in the way of backgrounds, so I just add similar colours to fill the space and suggest they're in the same environment. You don't always need to slam every panel with heavy backgrounds – in some cases it's best to leave this to the establishing shot.

10 Car colouring

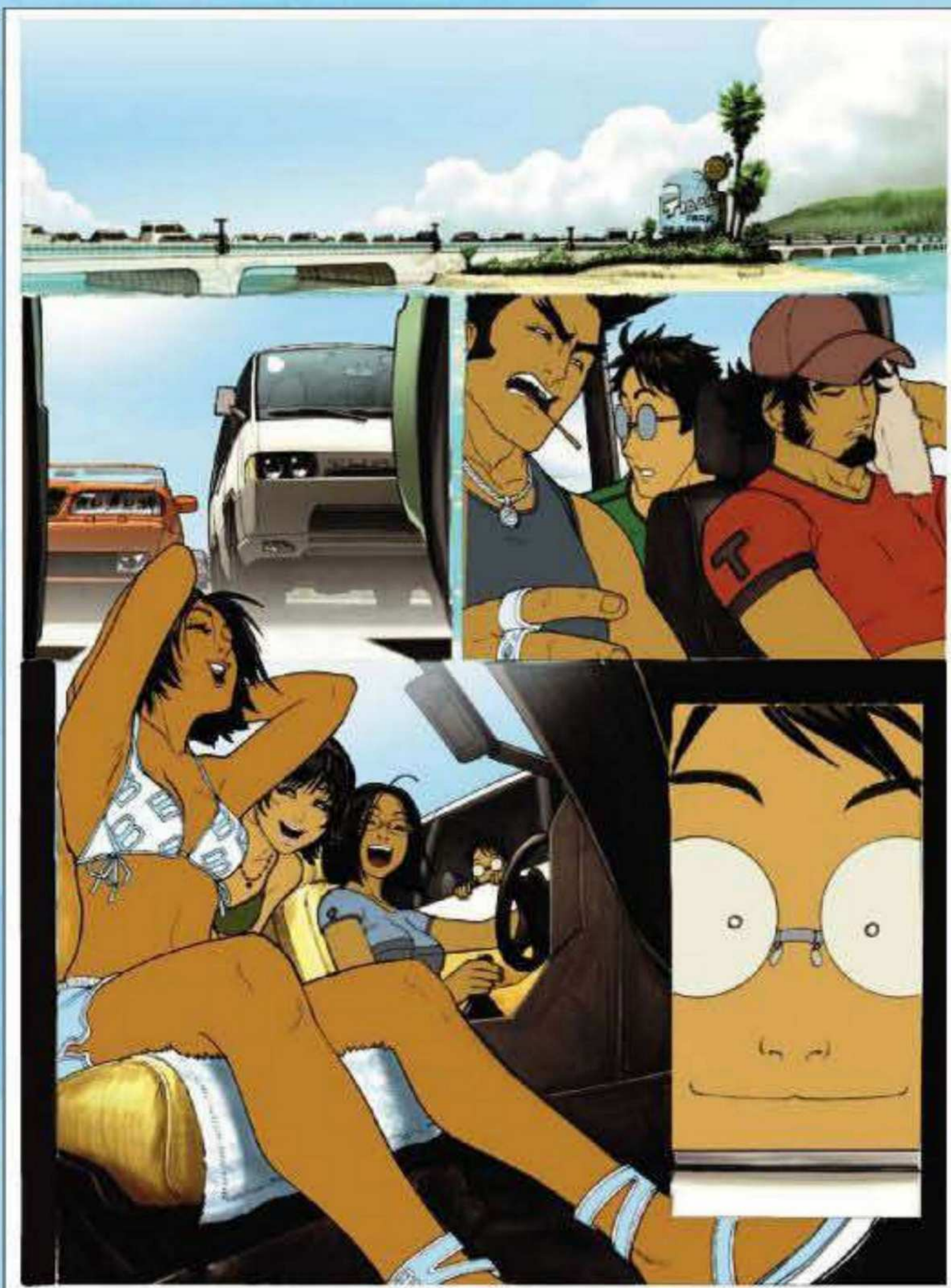
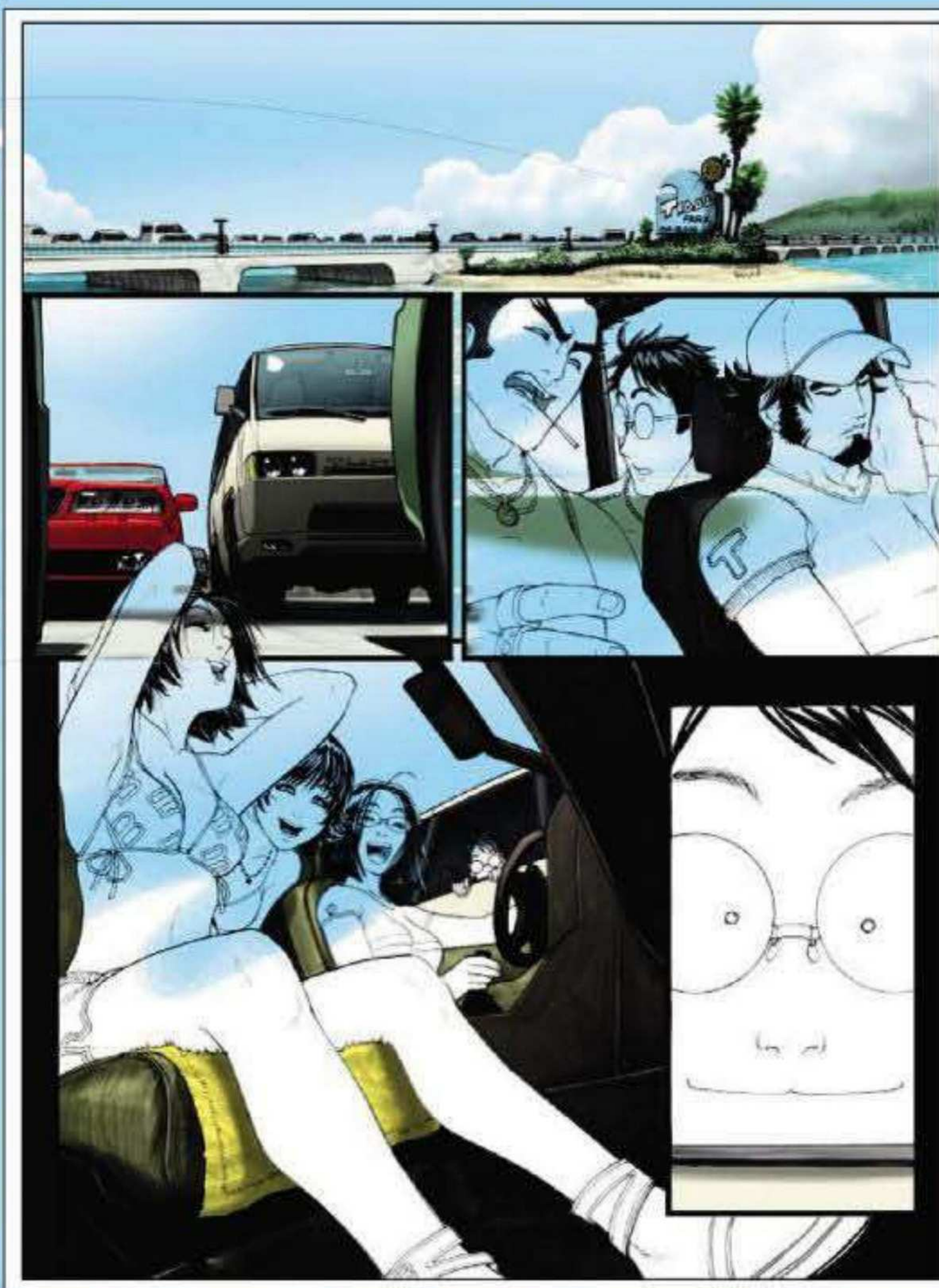
You can think of this as a sort of mid-ground element. In some situations I'd render the cars in cel cuts, but here I'll do them somewhat similar to the background. The lines of these cars are clean, but the shading will have to match that of the background. This will imply that the cars are closer. Under the lines I have flat colours and over them I have a layer set to Multiply that I shade with grey. I use simple brushes and gradients in spots to achieve smooth shading on parts of the cars. I then put on another layer on top of the line art and turn that to Screen, enabling me to apply shiny effects. For the glass I use a bluish grey and for the shine I use white. The tighter the white specular, the shinier the object.

11 Placing emphasis

When the shading is finished I combine the line art and shade layer and set it to Multiply. I mask certain areas using the flat colours and tint the shaded line art layer. For example, the leather seat and the white towel in the bottom panel have the line art tinted along with the shade to create the blues and warm colours. I also add atmospheric lighting, which is most notable behind the girl's head that pops into the panel above it. So that her head doesn't blend into that panel too much, I apply a simple gradient fill on a Screen layer above the line art of the cars but below the characters. This lightens the area and establishes a bright sun beating down on the pavement, while also popping the girl out from that panel.

12 Character colouring

One of the most useful things you can incorporate into your character colouring is something called flats. These are the solid colours for the characters, and they help in masking certain areas as well as enabling you to change the colour of items easily at almost any stage of the colouring process. Make sure that the tools you use to make these flats are in non anti-aliased mode. When choosing a colour for this stage, try to make them more saturated so that the characters will pop out from the background.



In depth Paint lively manga panels

PRO SECRETS

Brush adjustments

Generally, I use the stock brushes because most of my texture comes from the drawing itself. However, I usually find that I have the opacity of the brush always on 100 per cent and the flow is the main setting I adjust. In Shape Dynamics there's an option called Angle Jitter that can make your brush look less synthetic because it rotates the brush as you go. This is useful for textured brushes. Reducing the spacing also helps create texture because the brush shape becomes more apparent.

Shortcuts

Zoom out

Ctrl+0 (PC) Cmd+0 (Mac)
This enables you to quickly zoom out to see your full artwork. It's a great way to spot errors in the composition



13 Start cel-shading

After I've finished colouring my characters using the 'flattening' process, I move onto applying shades throughout the panel. For the cel-cut style that I want to use here I typically use another layer set on Multiply and colour on it using either the Pencil tool or the Lasso tool without any anti-aliasing. The colour I use is a 40 per cent grey, because it's readily

available in the swatches and neutral enough for all colours underneath it. Once I finish the basic shade, I add another layer and do the same thing for the deeper shades. I'm careful not to overuse it and only use it as an accent for the really dark areas. I then mask off the skin areas and then tint the shade layers to a warmish hue using the Colour balance dialog.

14 Final touches

I tint white areas of the image with a blue tone to give it extra crispness. I also tint the line art layer that's over the skin so that it has a reddish hue. I finish things off by adding highlights on top of the line-art layer. I decide where to put the speech bubbles, type in the characters' script and I'm done.



PHOTOSHOP FILL YOUR ART WITH MOODY LIGHTING

Artist PROFILE
Casey Matsumoto
COUNTRY: US

Casey Matsumoto refers to the classical art masters when creating an unwelcoming, foreboding fantasy landscape

I started this piece during my spare time, but it ended up being a huge personal project that I worked on for two years with a story that's similar to Homer's Odyssey. Being a commercial artist can be a little dull at times; in contrast, at home I can enjoy painting without any restrictions or guidelines.

Initially, this was an art school back-to-basics project, covering everything from composition to lighting and mood. I referred to a lot of classical masters, ranging from Claude Monet to the Hudson River School, for their use of technique and colour. I adapted their style for my own needs, creating a dynamic painting with a great sense of lighting and mood. Of course, it's useful to study from old masters, but it's better to go outdoors and enjoy landscape painting, studying colours from nature.



Casey studied illustration in California with a strong emphasis on entertainment design, and is now busy working as a 2D artist and concept artist at Konami Digital Entertainment. casey-matsumoto.blogspot.com

DVD Assets

The files you need are on your DVD in the Casey Matsumoto folder in Workshops.

ON THE DVD

WORKSHOP BRUSHES

PHOTOSHOP

CUSTOM BRUSHES: CLOUD BRUSH

Ideal for quickly creating a cloud-like structure.

FLAT BRUSH

This brush enables me to paint clean planes.

Composition strategy

After starting with a gradient, I break it down into large, medium and small silhouettes. To introduce extra interest in the image I break the shape of the mountains, giving them a unique look. A grid enables me to check that any objects are dead-centre and are closer to or on any of the four circles. This is to encourage the viewer to look around the piece, rather than focusing on the centre of the composition.



Clever colour correction

I realise that the overall hue is a little too dark and blue. But instead of using Image>Adjustment to correct this, I create a Hue/Saturation layer. This is in case if I have to make any final adjustments later on before printing. I've learnt to lighten up an image slightly before printing it for clients or presentations, because invariably the prints come out darker than they appear on the monitor.



Artist insight Moody lighting

How I create... A DARK SETTING

1 Deciding on the composition

I lay down a gradient to show how the composition will flow. This technique puts me in the zone and all sorts of ideas spark up. Like any teachers would tell you, "Fill the canvas with a nice wash." Afterwards I note where each element should be. There should be large, medium and small shapes. This creates scale and visual flow. Having two elements the same size will clash with each other, so it's best to employ three different sizes in a composition.



2 Blocking in and texturing

I roughly paint some interesting shapes and silhouettes, laying out the mid-ground and background using a mixture of flat brush and cloud brush. I then create layers with Multiply, Overlay and Soft Light layer options using textures. This process causes a lot of happy accidents to occur. I flip the canvas to check the balance in the composition.



3 Detailing and wrapping up

I add birds and figures to show scale, which is crucial for any landscape painting. Finally, on a new layer I create a circle gradient with 20 per cent opacity, and apply Color Dodge as a layer option. This is to adjust the lighting. Then I add some atmospheric depth by using the Lasso tool and paint around it to create the layers of mountains.

The size of the matter

Scale is a must for all environment design. Without it, it would be hard to distinguish whether those mountains are on the horizon or if the tree is either incredibly large or small. Along with trees, I place figures and birds to enhance the overall scale. Just placing figures in the scene isn't going to help make the painting look better. Ask yourself if the people would distract from the overall composition or are they necessary to tell a story?





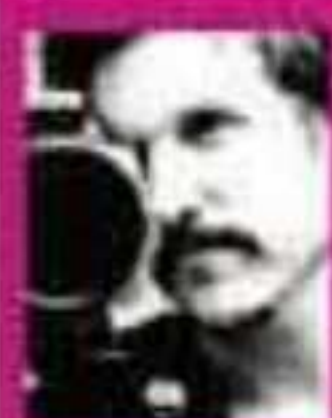
Photoshop

APPLY FILTERS AND TEXTURES EASILY

Erik Jones takes a few textures and basic filters to create tangible-looking skin and help add visual interest to other elements in his work

Artist PROFILE

Erik Jones
COUNTRY: US



Erik has been a freelancer ever since he graduated in 2007. He's

worked for Marvel and Warner Brothers, and focuses on figurative cover work using digital and traditional mediums. www.theirison.com

DVD Assets

The files you need are on your DVD in the Erik Jones folder in the Workshops section.

There's one basic rule I follow when I'm painting digitally, and that's to work in layers. The more layers there are, the more opportunity you'll have for manipulation, such as taking advantage of filters and textures.

A lot of illustrators avoid Photoshop filters, which are often viewed as tacky, gimmicky, or just plain cheesy. I think a lot of this stems from seeing filters being

butchered, or played out in the same manner over and over again (two words: lens flare). Well, I encourage you to think outside the box when it comes to filters. When you experiment with them you'll become familiar with the benefits that these filters have to offer.

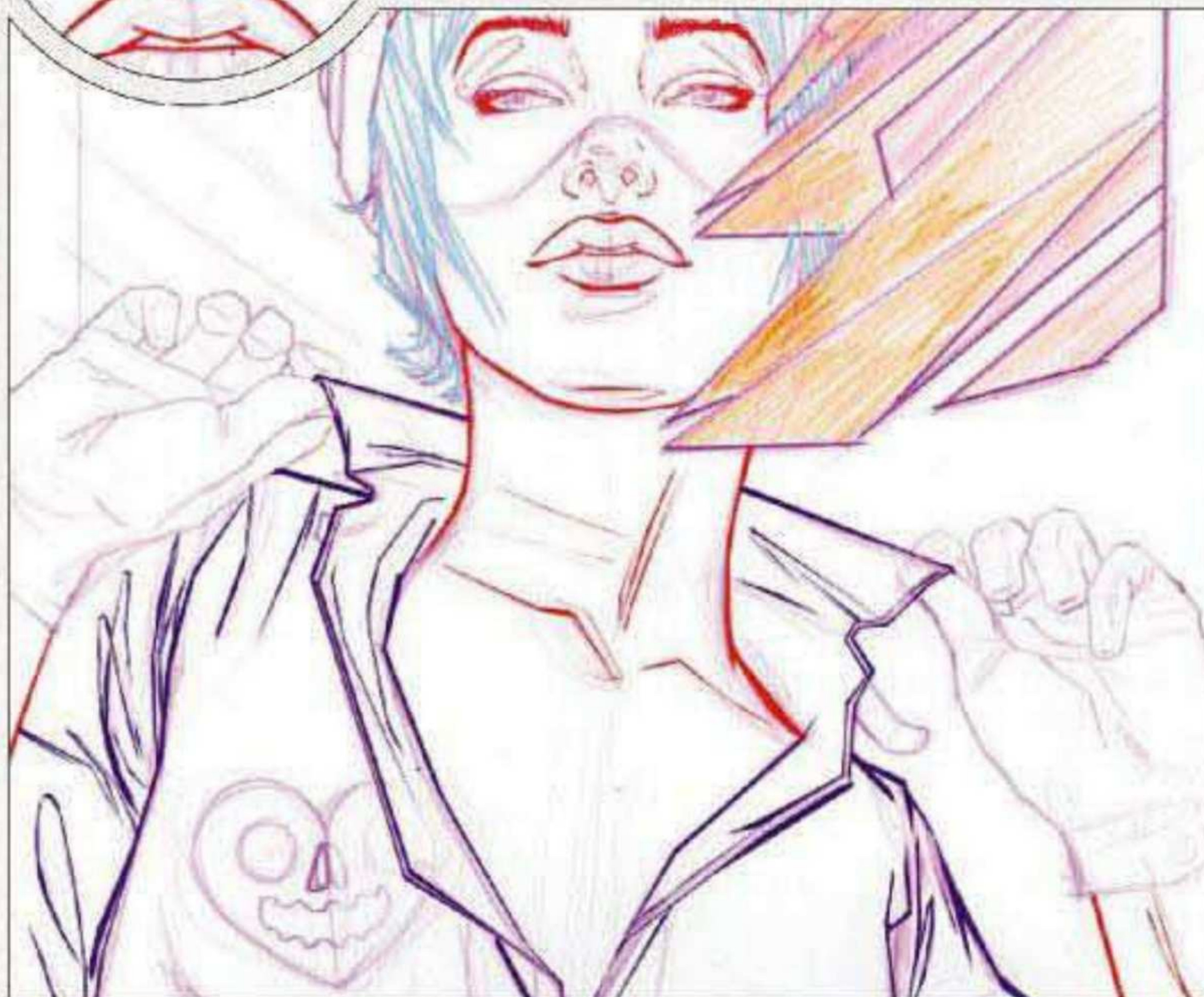
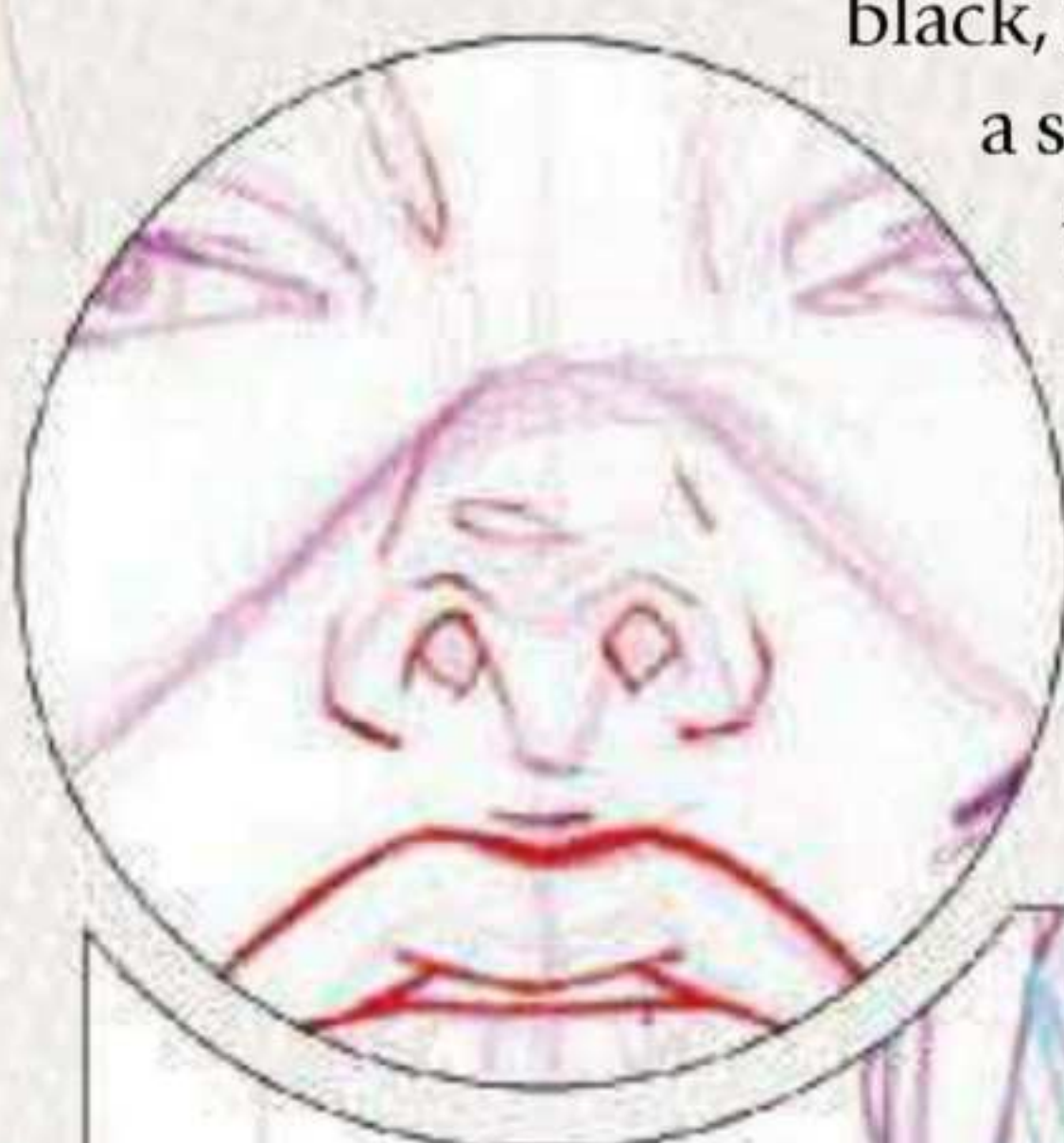
In my workshop for this illustration, which I've called Space Racer, I'll take you through several simple filters that you may already know, and possibly

introduce you to a few new ones, too. I'll reveal how to manipulate these filters to produce the best results with little effort. Along with filters, I'll show you how to take common textures that include pastel markings, ink washes and parchment paper and create realistic surfaces such as skin.

There's really no end to what you can do with filters and textures. The trick is to experiment and make them your own.

1 Refining the sketch

I start off every single one of my illustrations with a loose sketch and typically work with pink or purple pencil. These colours work as something of an insurance policy for me. They're light enough so that I can go back on top of the sketch, with black, if I need to redraw a section without erasing. Once I have a sketch that I'm happy with, I scan it in and begin refining the drawing digitally. I do this by making a new layer; layers are very important in this process. I trace the lines in the sketch with the Masking tool, picking and choosing the best ones to go over. I could use the Pen tool for this. However, I like the harshness and style that the Masking tool gives me.



2 Blocking in colour

Once all the lines are finished, I create a new layer and start blocking in base colours. For this I also use the Masking tool. Make sure you do this under the line layer(s) and that you label your layers as you go along. When I'm laying down the base colours I don't spend a lot of time worrying about colour. That can all be changed later. ➔

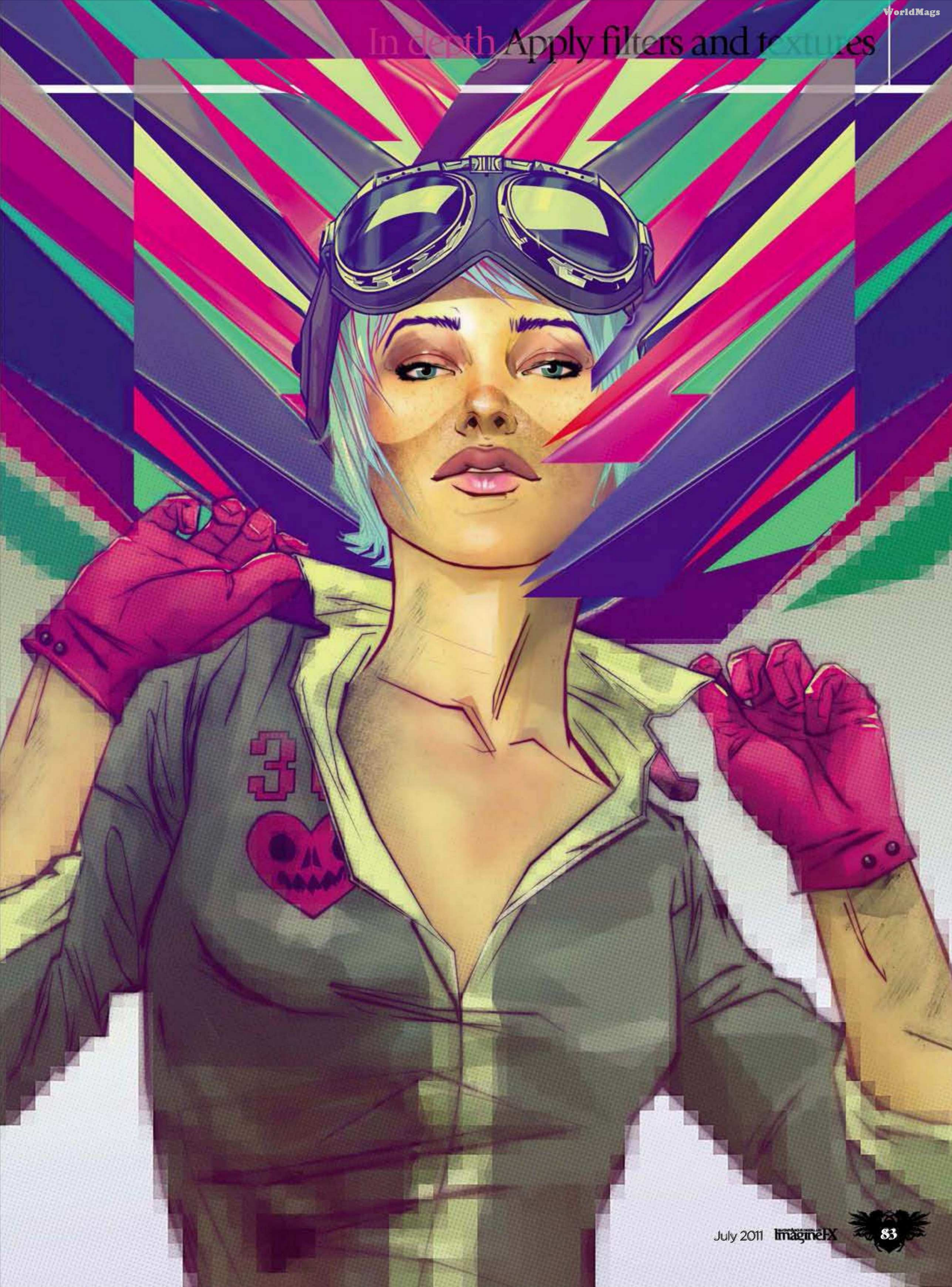


PRO SECRETS

Know your market

Whatever is it that you do well - if it's painting pink robots, say - do some research and find the market that embraces pink robot artists. When I graduated from collage I had no clue what I wanted to do, but I knew what I was good at doing. My style was very graphic so I researched comics. The more I researched, the more I found that this was the market I needed to be in. I geared my portfolio to comic companies and have been doing covers ever since.

In depth Apply filters and textures



Workshops

3 Getting some face time

On a new layer, I select the basic Soft Round brush and start to tackle the skin. I always start with the face, because if you have an appealing visage then the rest becomes straightforward. I make large, loose brush strokes, getting it to where it starts to resemble a face. Then I begin refining the edges, making my brush smaller. I also do this with the Masking tool. I don't worry about blending much; my filters will help me with that. When I'm happy with the colours and shapes I duplicate the layer and move on to the filters.

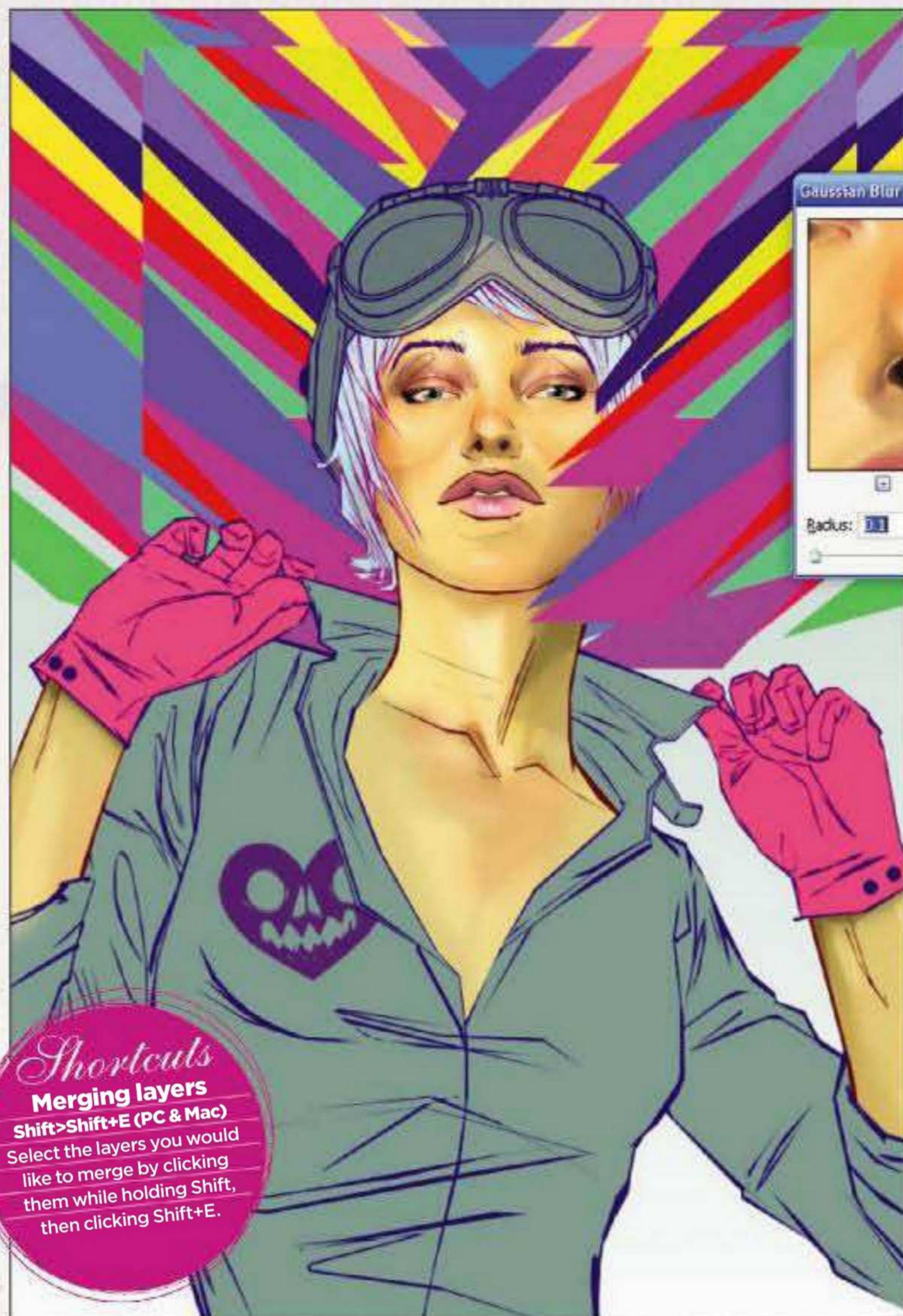


5 Got to love the Masking tool

On a new layer I begin to render the other objects. I start with the goggles. I love rendering metal – it's so easy and fun. I start by masking out black and four different values of grey. Then I go to the Unsharp Mask filter and adjust it as needed. For the lenses I mask out several different colours and use the Surface Blur filter to smooth the edges up. When I want to make realistic highlights, I start a new layer and draw a few harsh white lines on where I want to see highlights. Then I go to the Motion Blur filter (Filter>Blur>Motion Blur) and blur the lines at a 90-degree angle. When you try this, play around with the angles. You'll find it does some interesting things.

6 Put some clothes on!

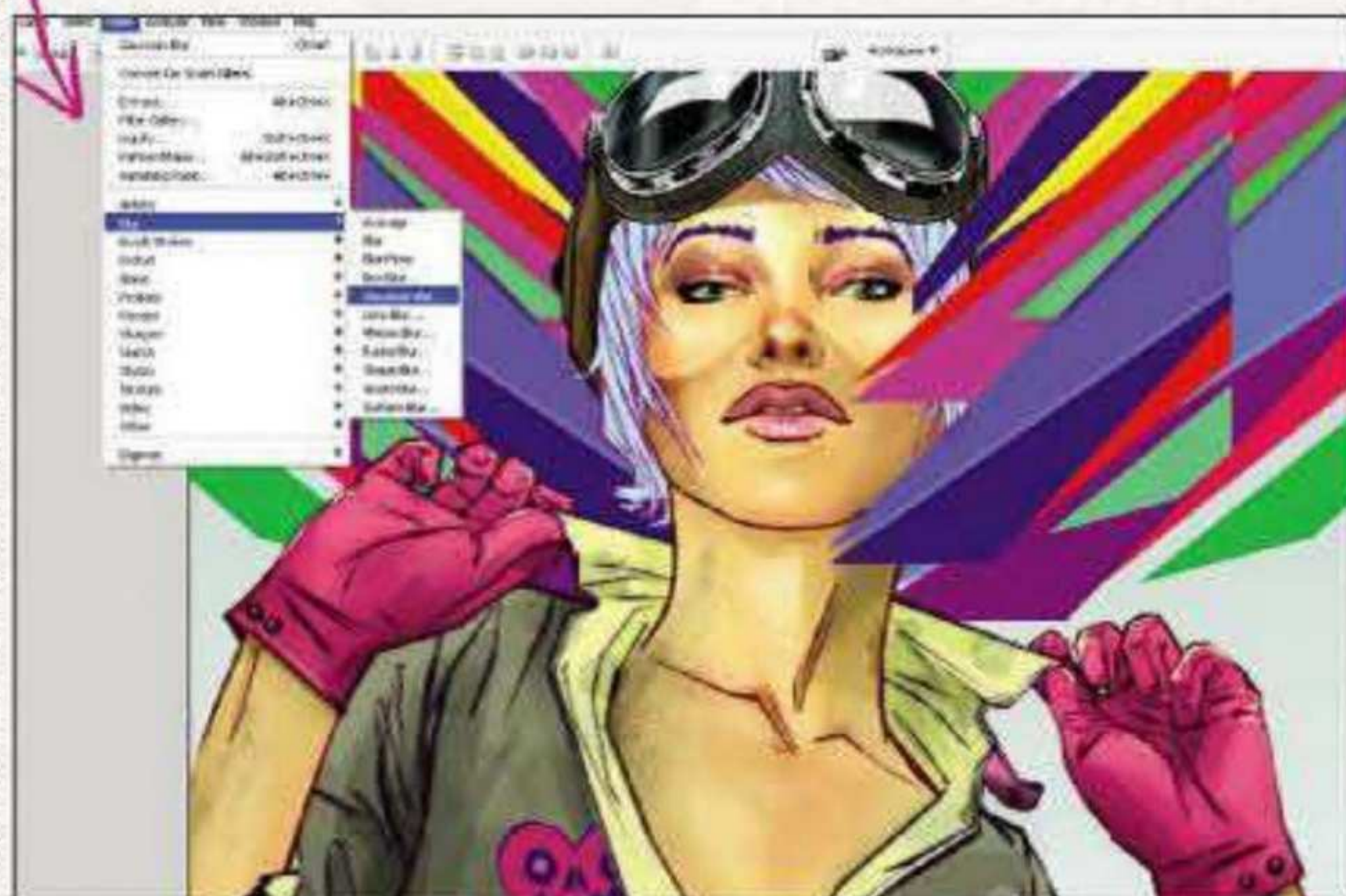
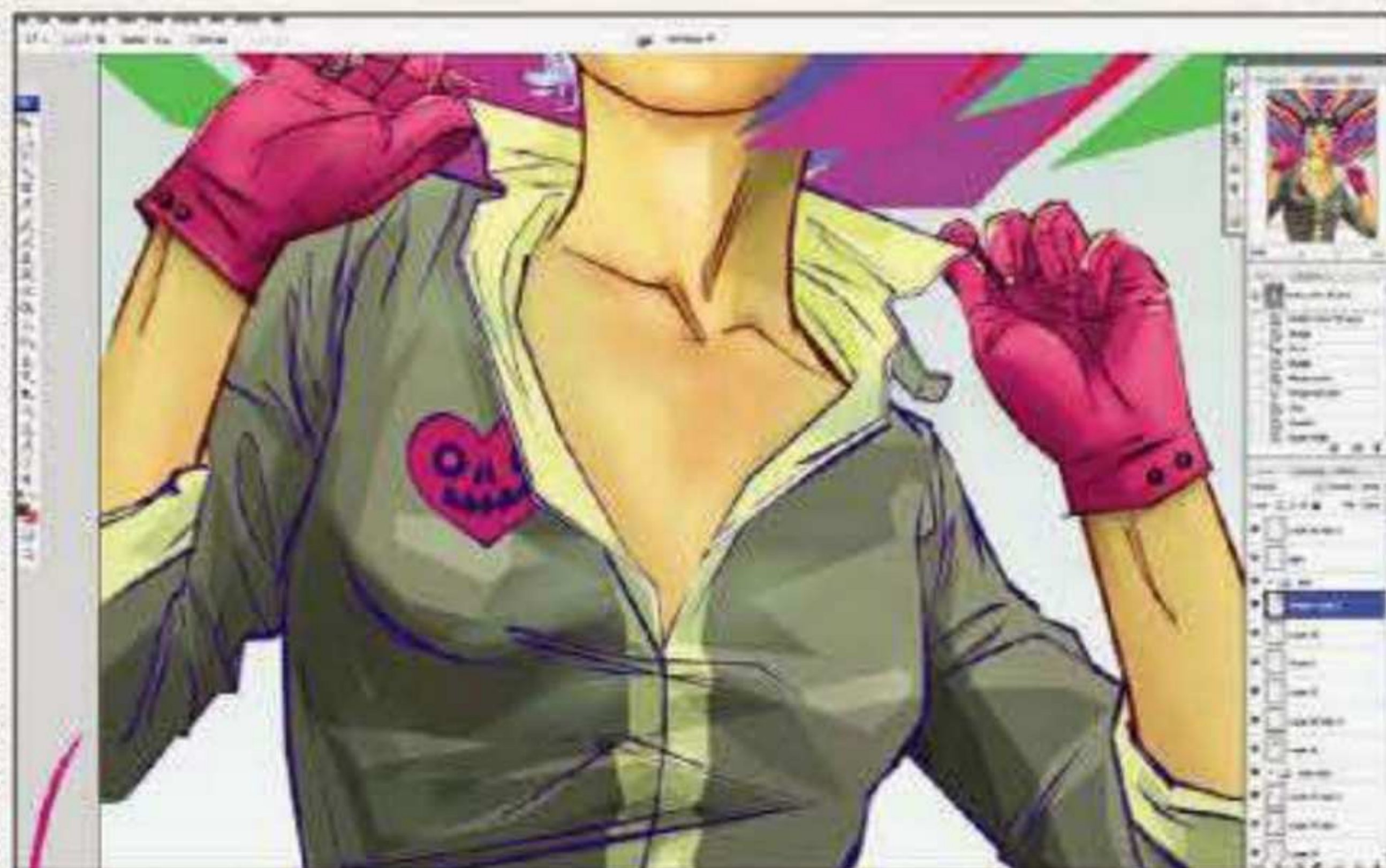
I've always been fascinated with the way illustrators rendered clothes back in the 60s. I pull a lot of style from them. They rendered clothes in a very painterly way. I like to do the same, but with big digital shapes. On a new layer I mask out about four different tones to smooth the lines out a bit. I use the Gaussian Blur filter for this. I duplicate the layer and repeat this step, trying several different Blur functions. I like to play around with the opacity of the layers and see what happens. Sometimes you get gold, sometimes you don't. When I'm happy with what I see, I merge the clothes layers together.



Shortcuts
Merging layers
Shift+Shift+E (PC & Mac)
Select the layers you would like to merge by clicking them while holding Shift, then clicking Shift+E.

4 Blur and sharpen

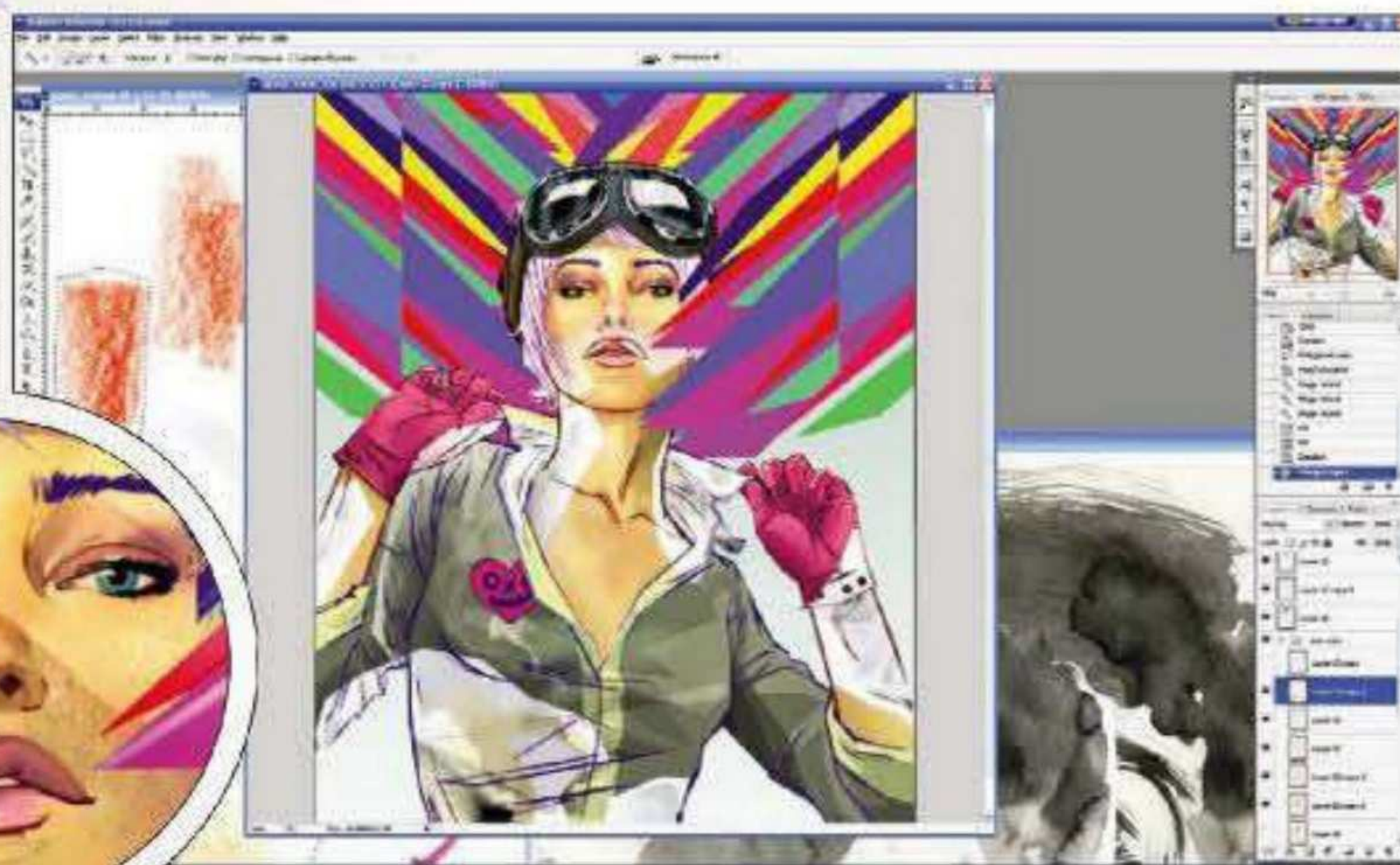
For smoothing skin I use two Blur filters: Gaussian Blur and Surface Blur. I start with Gaussian Blur as it makes everything hazy and soft. I render on top of that blurred surface, refining the soft edges. I then duplicate that layer and go to the Filters menu again, clicking Sharpen>Unsharp Mask. This filter will sharpen the edges and add some depth as well. You'll notice you start to develop some harsh, pixelated lines if you go too far. I just go back to my Blur filters and smooth it out. A lot of times I like a section of one layer more than another, so I start erasing out of layers, revealing the parts I like on the layer beneath. Once all this is close to done, I merge all the rendered skin layers together and do a little touching up with the Soft Round brush tool.



In depth Apply filters and textures

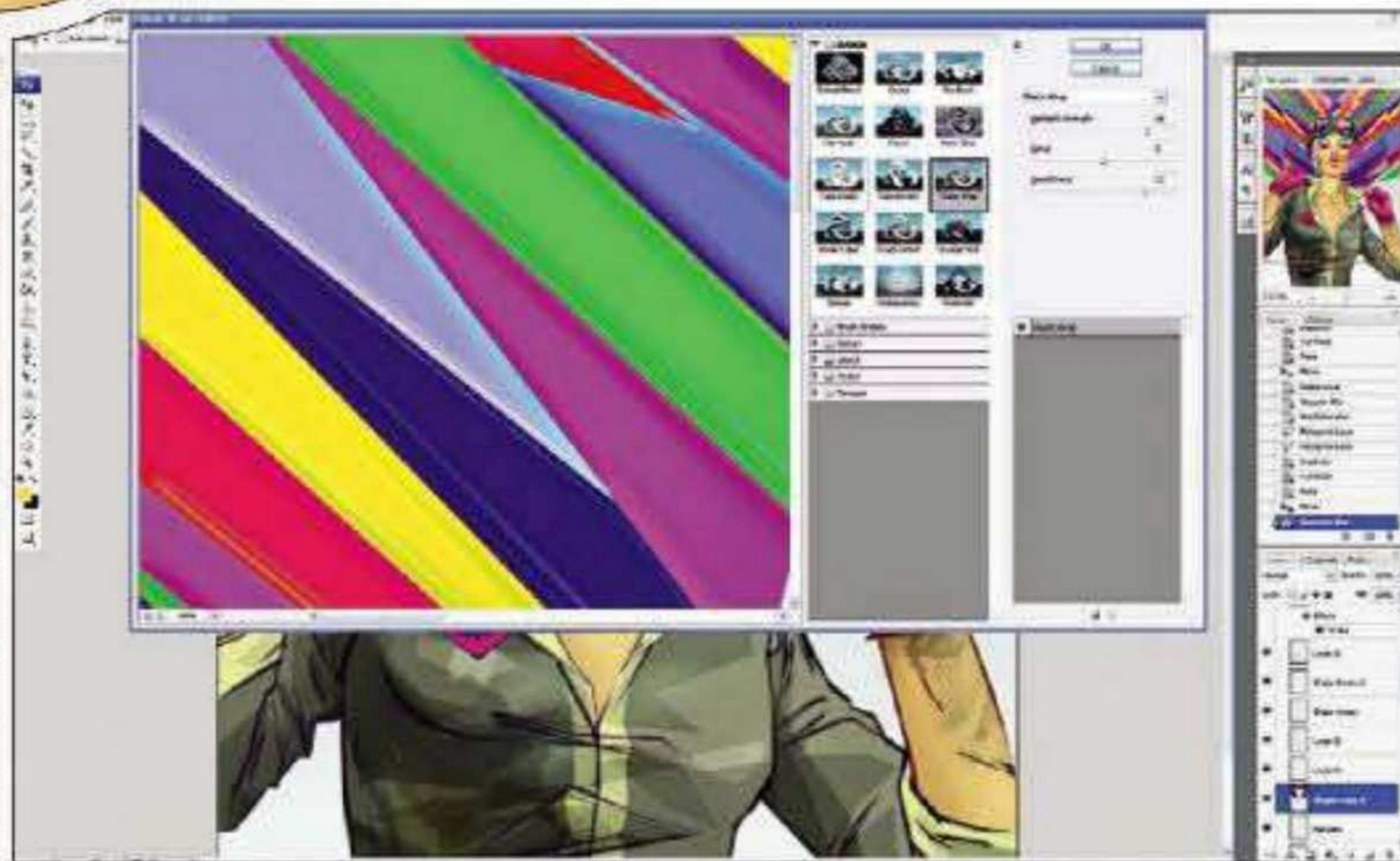
7 Tangible textures

There isn't a digital illustration I do that doesn't involve adding textures. My favourites are pastel textures, ink washes and parchment paper. Parchment paper is great for creating skin texture. Place the parchment layer over the desired area, set the layer to Multiply and adjust the opacity. This will make the parchment layer appear to blend in with the skin, creating a realistic skin texture. To create dirt, I repeat the same process as I did with the parchment layer, but instead use the pastel texture I've scanned in, and adjust the colour.



8 Delicious cheesy filters

In the Filter section there's a tab called Artistic. This is filled with a bunch of cheesy filters that, if used in a different way, can really be helpful. I want to create some interest on the colourful shapes surrounding her head. All I have to do is go into my little bag of filter-shaped tricks, start messing around and see what happens. In this case I really enjoy what's going on with Plastic Wrap. That filter creates a shine around the edges and gives the shapes a punch of colour and contrast. I select how much Plastic Wrapping I want and let the filter do the work.

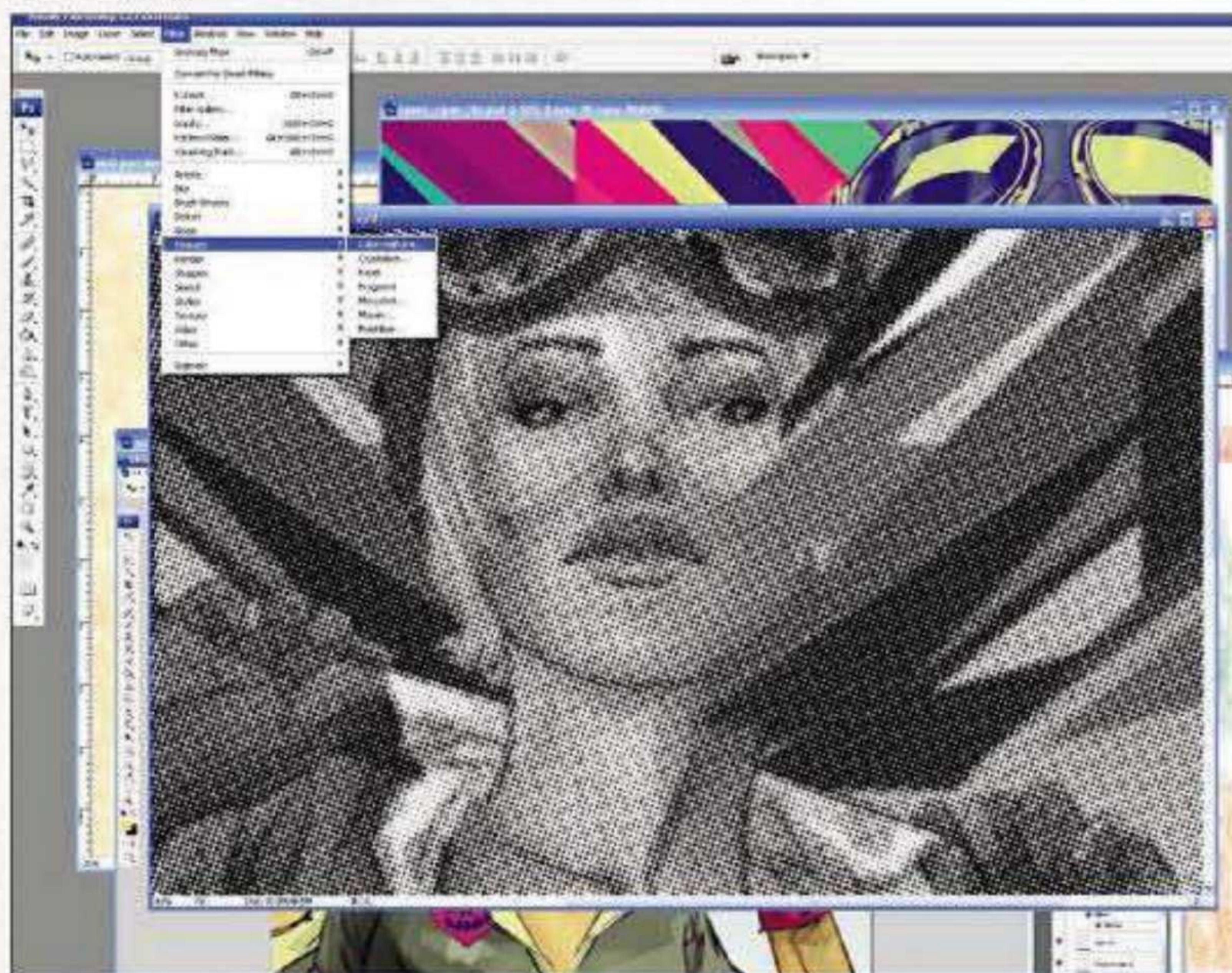


9 Colour adjusting

I'm now at a point where I really like the image, but it just needs some colour adjusting. Everything is on a separate layer, so it's easy for me to adjust the piece in a separate section and manipulate the whole colour scheme separately. I do this by playing with Levels (Ctrl+L) and Hue/Saturation (Ctrl+U).

10 Punching it up

The illustration needs a little punch. I want the Space Racer to look a little vintage and a little futuristic. For the vintage look I use the Halftone filter. To do this I select all the layers, duplicate them and merge them together. I open a new file and set the mode to Grayscale. I grab the Space Racer newly merged layer and drop it into the new Grayscale file, before clicking Filter>Pixelate>Color Halftone. Once the dot pattern is adjusted to the desirable distance between dots I bring the layer back to the original Space Racer file (the top layer) and reduce the opacity of the layer. I don't want the dot pattern on her skin so I erase out of that layer to keep her soft skin.



11 That 8-bit look

To achieve the futuristic look, I use a filter called Mosaic (found in the Pixelate filter section). I repeat the same process as before. I select all the layers (bar the Halftone dot layer), duplicate and merge them. I select Filter>Pixelate>Mosaic. Again I want to protect the skin softness, so I erase a lot of pixels. I bring the opacity down to a point where everything's still recognisable, while keeping the 8-bit look. And I'm done!

PRO SECRETS

Go out and meet people

So many of us creative types tend to stay indoors and live in our sketchbooks. Well, it's tough to get anywhere these days not knowing anyone. I believe the secret to being a successful artist is 50 per cent talent, 50 per cent who you know. So get out there and be social. In addition, make sure that your portfolio is ready to be shown at all times, have cards ready, or a smartphone to show off your website, Facebook page, or blog. If you meet people and can't show or give them anything they'll probably forget you. If they forget you they can't hire you.

Shortcuts

Select a tool's other modes

Shift+Photoshop tool shortcut (PC & Mac)
Use this to view all the modes of a particular tool.

Traditional skills

PAINTING THE CLOTHED FIGURE

Elements such as folds, patterns and textures can prove troublesome to get right. Expert figure painter **Jane Radstrom** shows you how it's done

To finish with a strong image you must start with a strong vision. A painting can convey more than ability to accurately copy a jacket, pose or person: it can tell the viewer how the artist felt about their subject. By being an active participant throughout the process and using keen observation combined with deliberate editing, you can achieve realism and more.

As I develop this portrait I work from general to specific, building up detail in layers. Many choices are made on the fly as the piece evolves. By allowing for some accidents along the way, I keep both the artwork and myself fresh. Nupastels especially lend themselves to this type of spontaneous process. Works in pastel are commonly considered painting rather than drawing. I find Nupastels to be in many ways more forgiving than liquid

paints, allowing for changes without erasing, scraping off paint, or waiting for anything to dry. They're also more immediate than other painting medium. All you need are a few colours and some paper to get drawing. Rather than mixing colour on a palette, you layer one on top of another right on the paper to create complex blends. The immediacy of making marks and building colour makes this an especially fun medium.

Artist PROFILE

Jane Radstrom
COUNTRY: US



Jane is a freelance painter and designer. She teaches figure drawing for Academy of Art University and TheArtDepartment.org. Residing in Austin, Texas, Jane lives a quiet life of making art for many happy clients.
janerad.blogspot.com

DVD Assets

The files you need are on your DVD in the Jane Radstrom folder in Workshops.

PRO SECRETS

Losing something

In general, the more variety you include the more interesting your piece will be. This includes variety of marks and edges. Edges can be razor sharp, have degrees of softness or be lost entirely. When you lose an edge of form, such as the shoulder in this piece, the viewer completes that part of the picture in their mind. This invites the viewer to participate in the work, which makes the piece more engaging.



3 Preliminary drawing

I know that I can make changes as I go, so I keep my initial drawing fresh and loose. I generally start with bright colours that I hope will show through to the end, adding vibrancy and energy. The exact colours are arbitrary. I try not to think too much about them, allowing for some surprises and happy accidents.

1 Sketch ideas

I start any piece with sketching to get my idea out on paper. For a portrait, I want to explore mood rather than pin down an exact composition. In this piece I want to convey that destiny is quirky, confident and fashionable. I keep those things in mind throughout the entire process. The rough sketches are a good jumping-off point to discuss the piece with my model and help them understand what I'm going for.



2 Shoot reference photographs

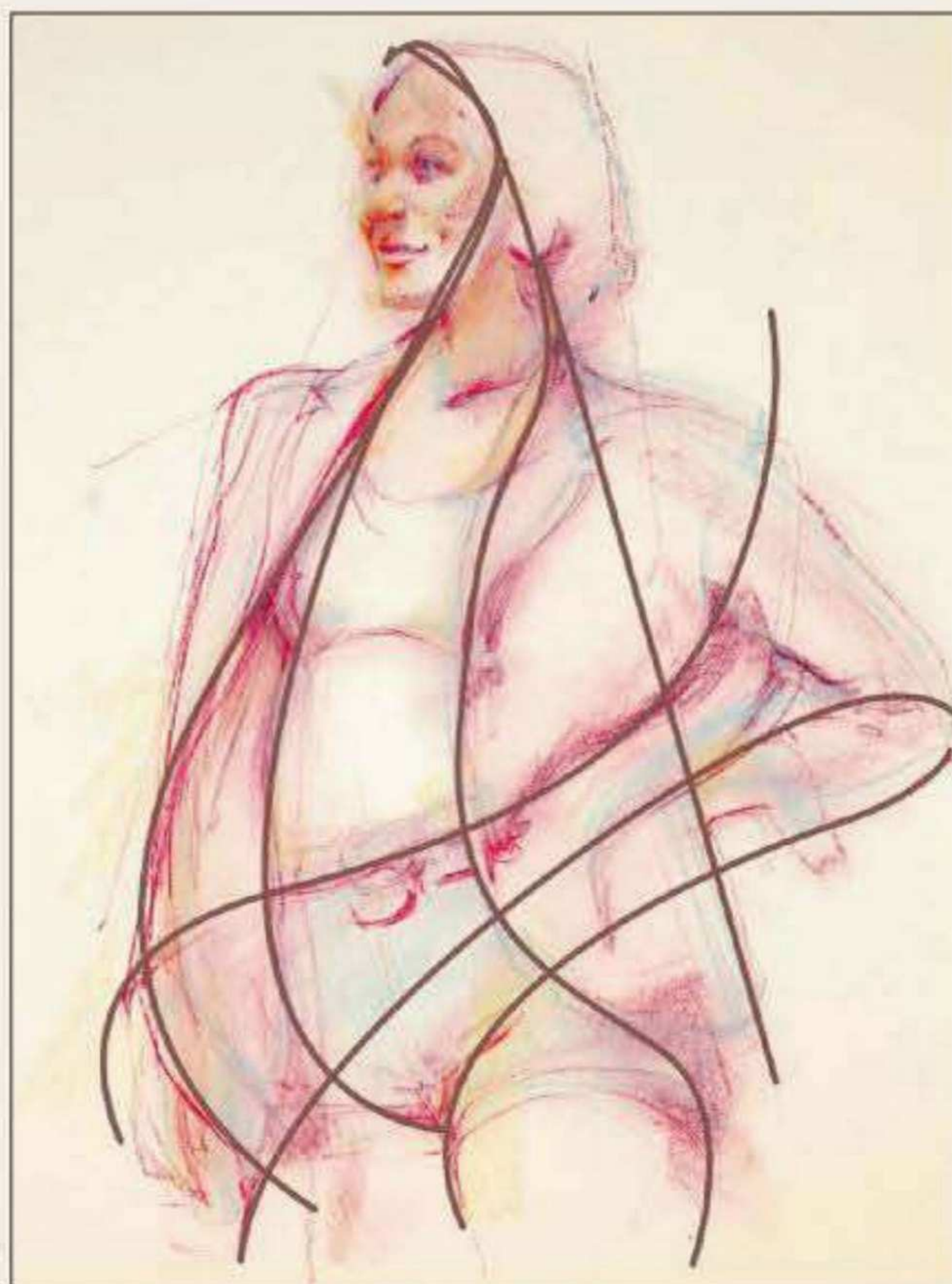
It's not always practical to schedule a person to sit for a drawing session, so I often paint from photographs. One advantage to photography is that it's possible to work from more dynamic poses and expressions that a model couldn't hold for hours on end. I prefer to set up and shoot my own reference so that I'm able to explore a lot of possibilities, and complete control over the pose and lighting. Furthermore, I'm able to see past any optical flaws captured by the camera lens, because I was there at the time.

In

the clothed figure



Workshops



4 Designing a flow

With some basic structure down, I continue to refine my drawing with new colours, looking for alignments across the body to enhance the flow of the piece. I look for natural pathways to lead the eye across, down and back up the figure. If a fold doesn't quite line up with the belt and the hem of the jacket, I change the angles slightly. When the parts flow together, the piece feels cohesive and polished.

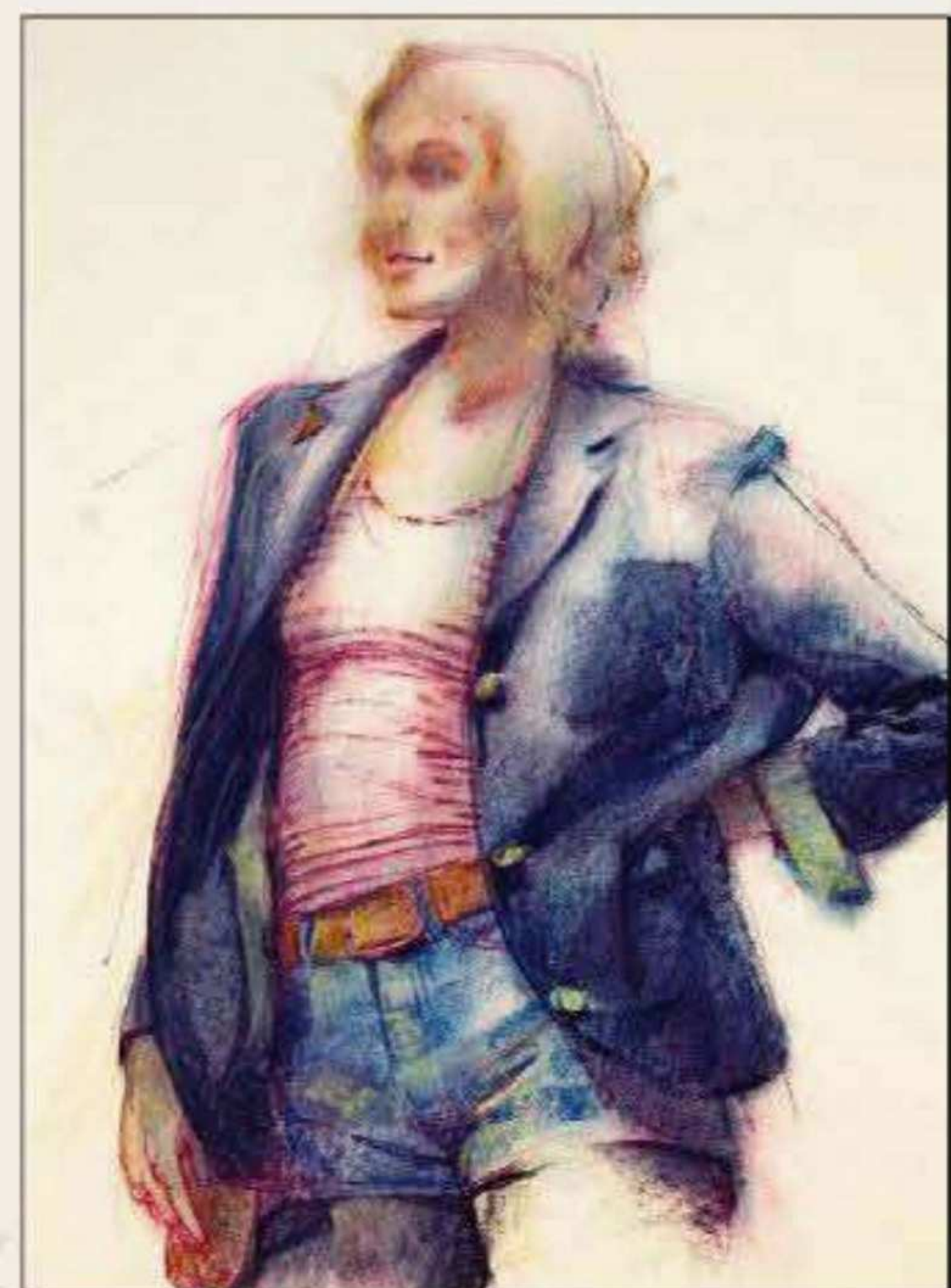


6 Dry brush

With a soft, dry, synthetic brush I knock back my lines and blend the blue into the paper. As the brush gets loaded with pastel dust, I spread the colours around, pushing them into each other.

7 Define the clothes

With everything softened back, I study each piece of clothing to discover the nature of the fabric. Thick, stiff fabric such as the jacket will have larger, softer folds. A thin and tight cotton shirt stretches more than folding, and the denim shorts are thick but also tight so the folds there are pulled taught against the form. While drawing each of these I picture the volume below the clothes to remind myself of the larger mass; the folds are just detail on top of form.



8 Introduce local colour of skin and clothes

Now that I have the drawing of my character down and am satisfied with it, it's time to start developing the local colour of the skin and clothes. Local colour is the inherent tone of an object unmodified by adding light or shadow. While I want the lights and shadows to have a temperature shift – in this case, warm shadows and cooler lights – each object also needs to show its own inherent colour.

PRO SECRETS

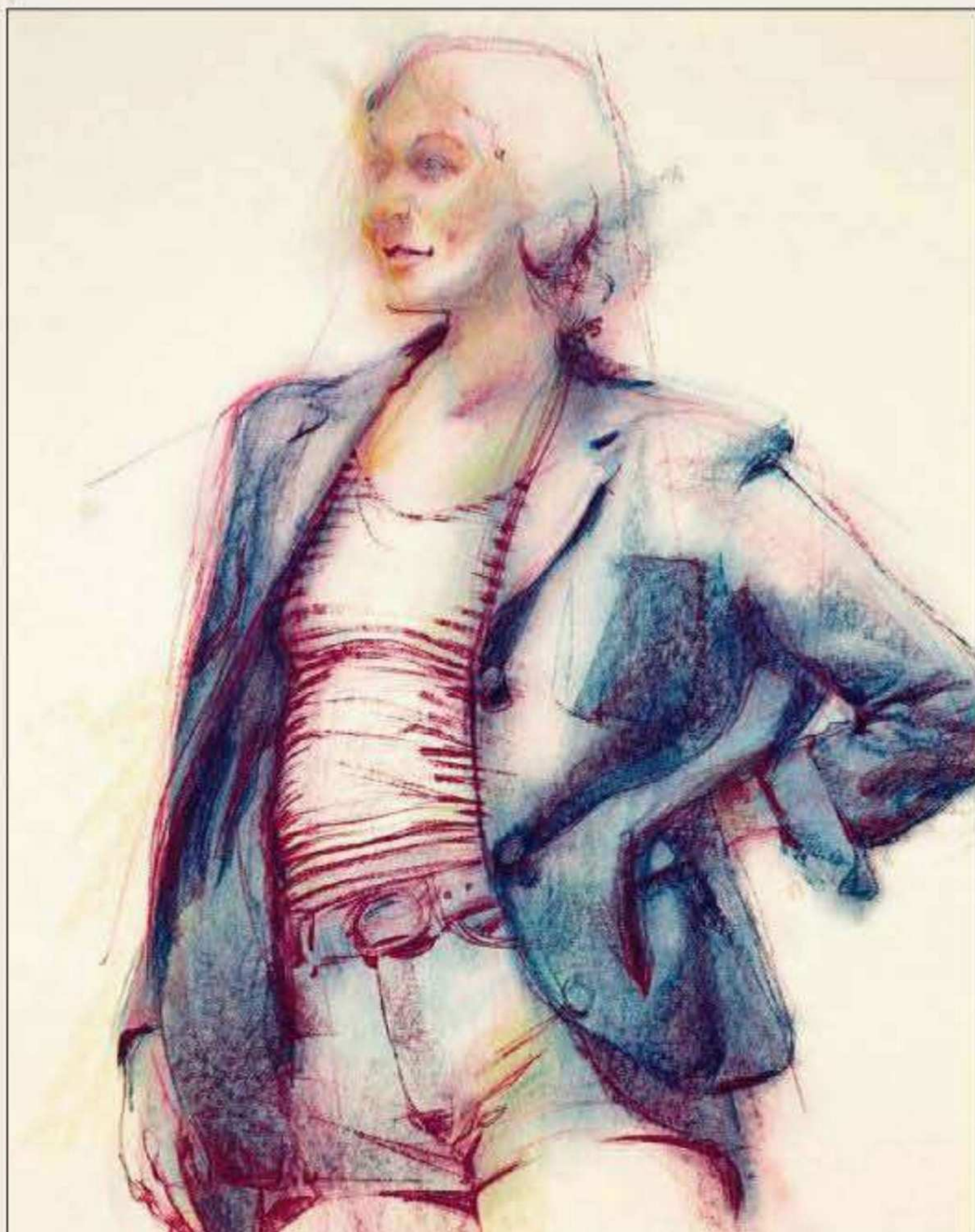
White is bleach

Colours have a varying degree of saturation from bright to dull. As colours approach the light or dark end of the value scale, their saturation decreases. The most saturated colours are in the mid-tone band of values. Mixing with white, or a very light colour, is like pouring bleach on your painting: it'll make the colours lighter but also desaturate them. You should plan for this by layering bright colours underneath or adding glazes on top. Otherwise, your lights will tend to become chalky.

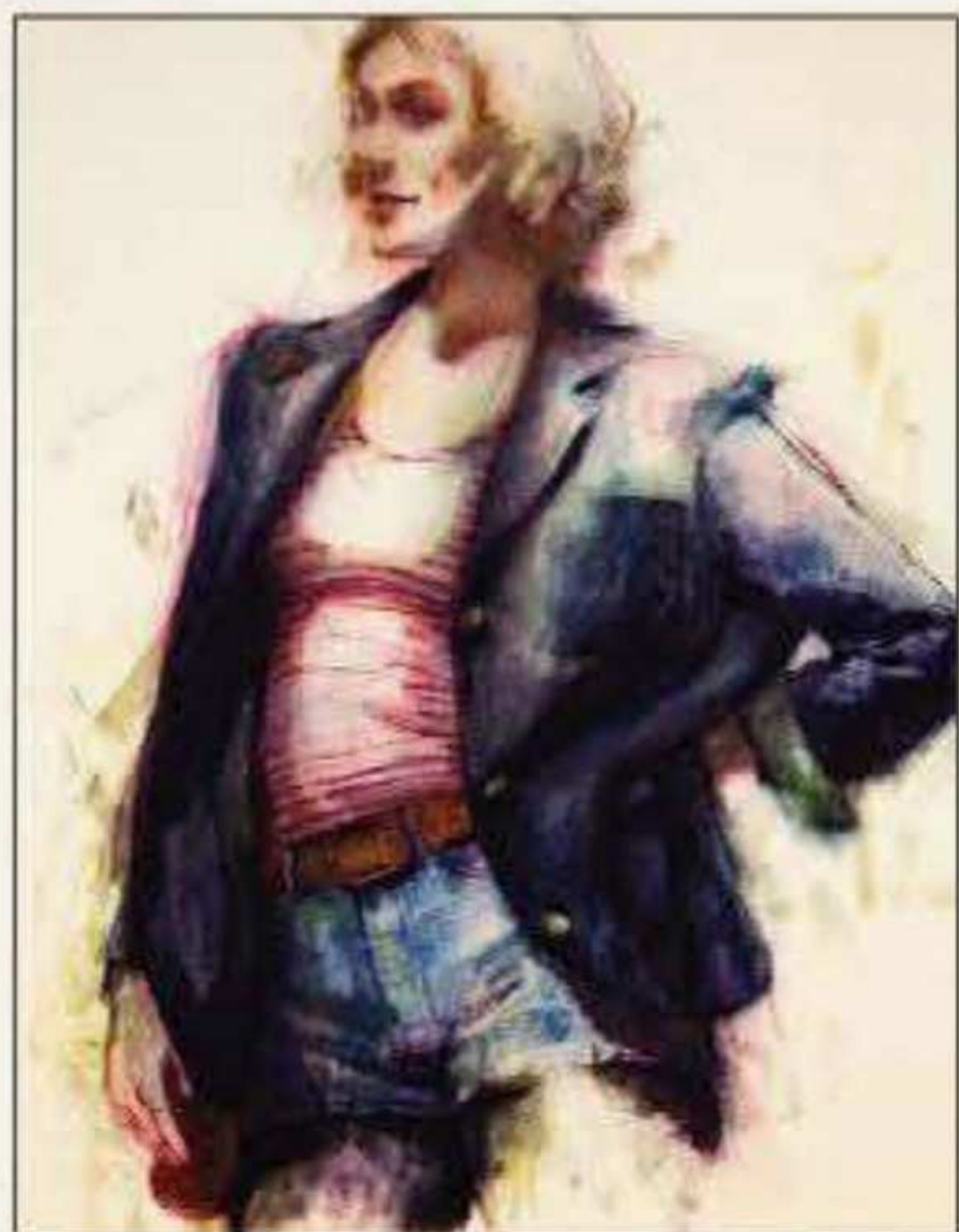


5 Start to block in the darks

The jacket will be my darkest object in my painting and so I choose to block in the shadows with a rich navy blue. I add a bit to the hair and shorts for harmony, but keep it out of the character's face because it would too heavy and cold, ruining the luminosity of the skin.



In depth Painting the clothed figure

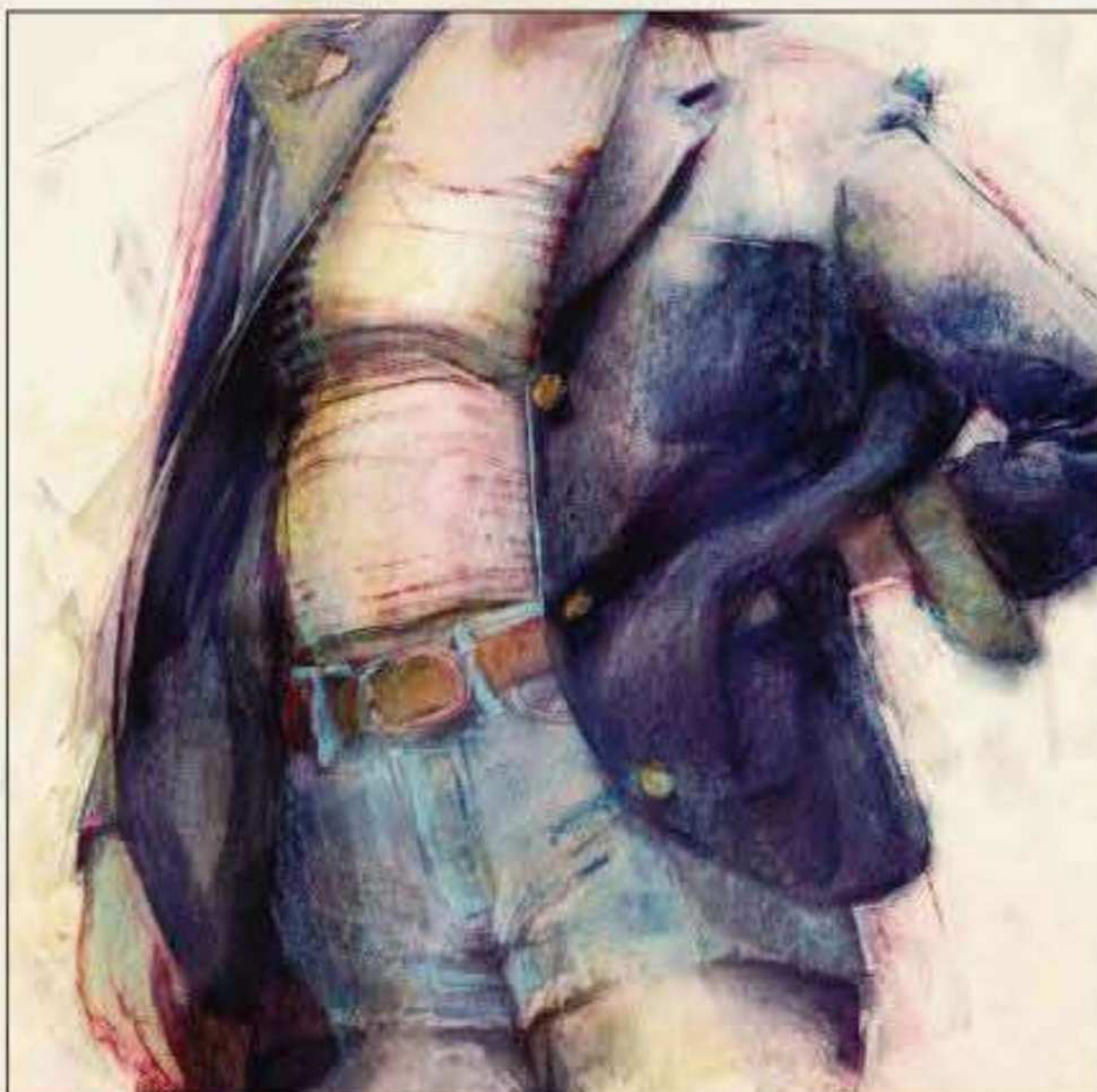


9 Apply Gamsol

Turpentine or Gamsol has an interesting effect on the pastels. It melts the layers together, achieving a different type of blending than with a dry brush. I use a clean soft brush dipped lightly in clean Gamsol to go over my drawing, especially the shadow shapes. This adds a painterly quality to the marks and it also pushes the pigment into the paper, making it resemble a stain. The values look a lot darker while the Gamsol is wet, but when it evaporates they're only slightly darker.

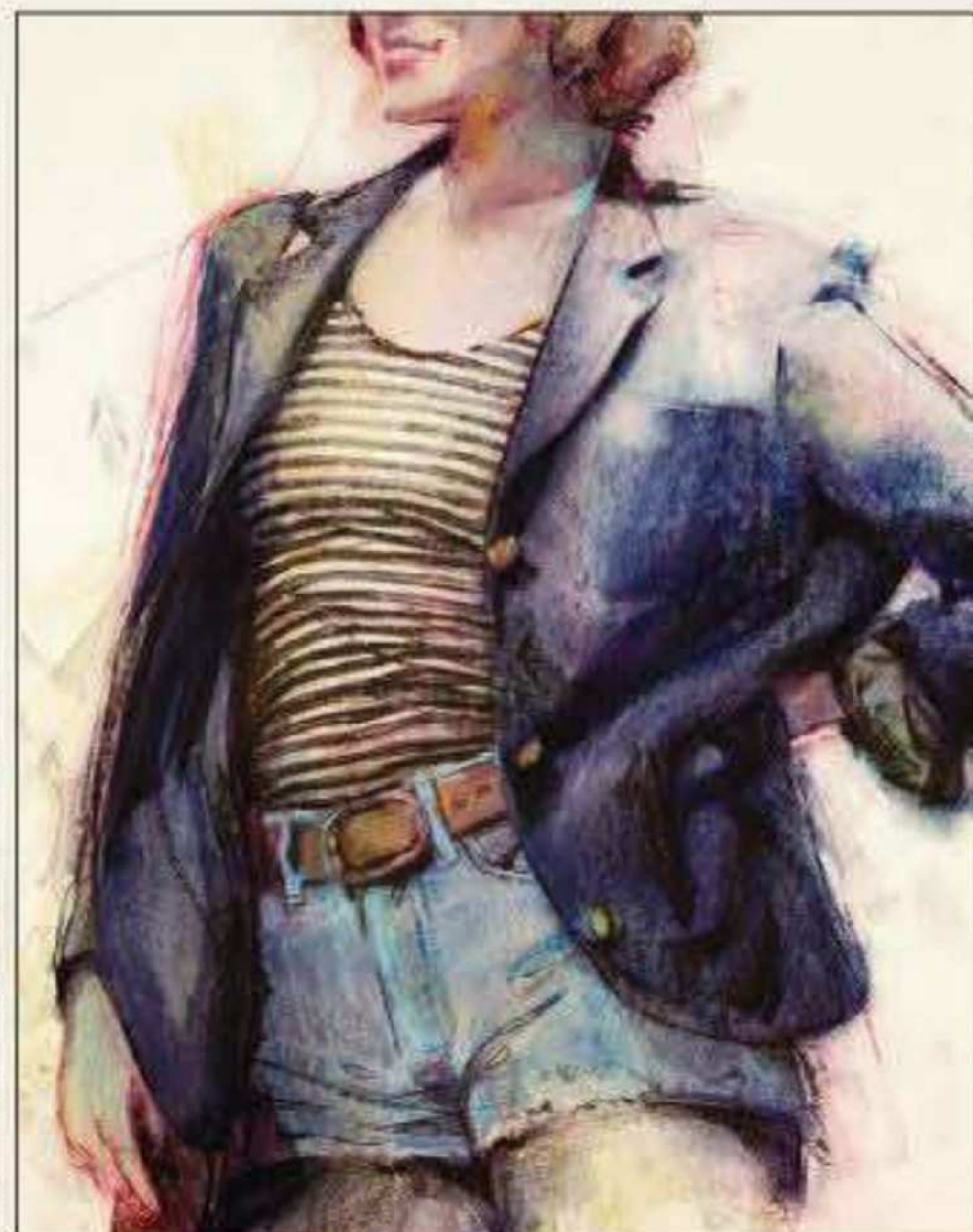
10 Carve with light

After a 20-minute break for the Gamsol to dry, I start to add light back in over the mid-tones with yellow, cream, pink and light blue. The piece seemed to lack yellow, so I add some to the buttons and spread it around other places. Although I'll cover some of it up by the end, I know it'll add vibrancy peeking through the layers.



11 Push and pull

One of the great advantages of pastels is that you can layer lights over darks, pushing and pulling colours and values for quite some time. This flexibility means that you can make changes without erasing, instead just covering the area and redrawing. The process is a lot like painting, but even more immediate.



12 Details and pattern

At this point, it's time to commit to some areas of complexity. I carefully fill in the striped pattern on the shirt, in particular looking for areas where folds distort the regularity of the stripes to add interest. Keen observation is the key to conquering a complicated pattern. Stripes are a great way to show the form of the body below the shirt. The direction and degree of bend in the stripe follows the volume below.

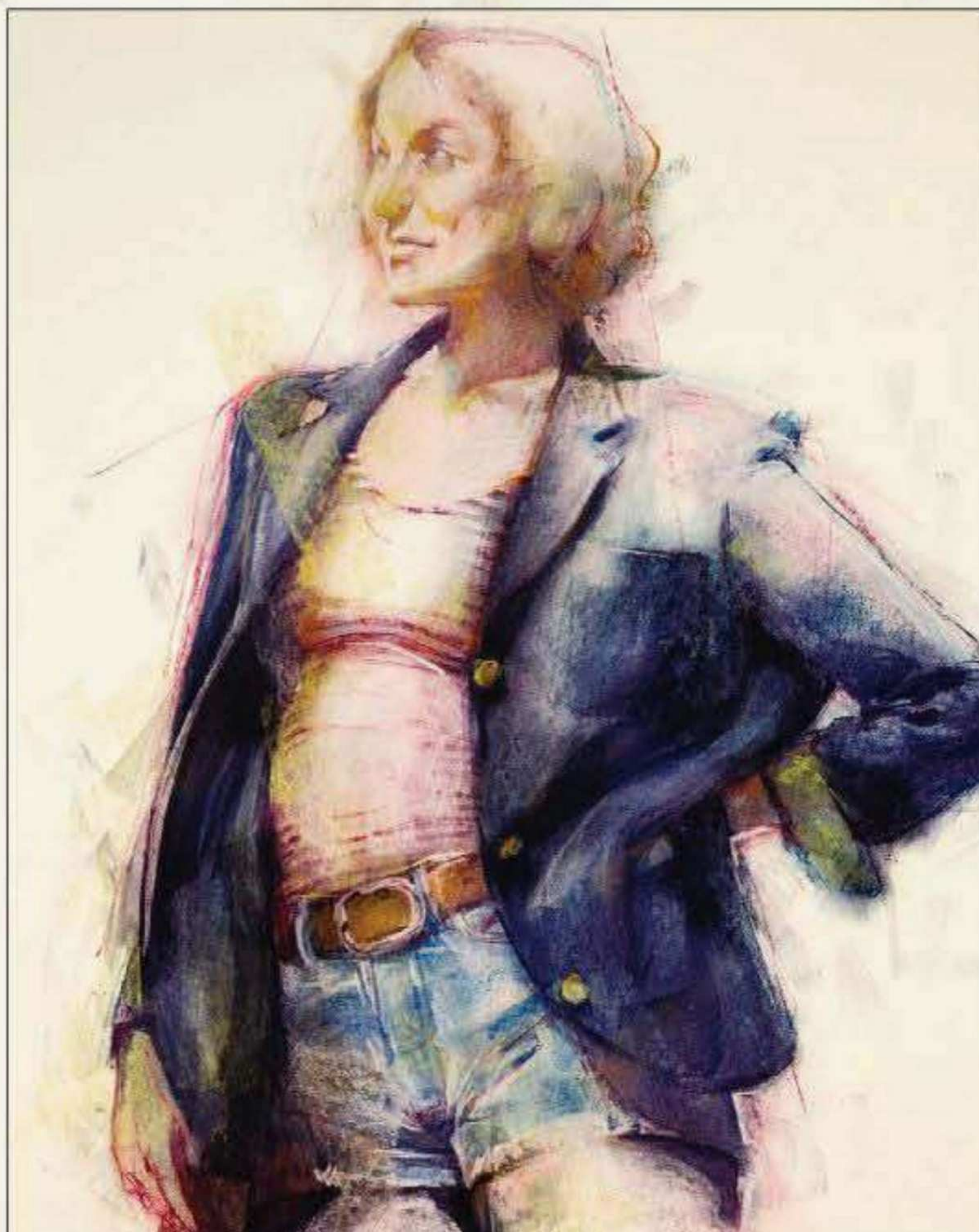
13 Develop texture

As I build to a finish in some areas, I want to develop some variety of texture in the various clothes, skin and hair. I finished out the light and shadow on the jean shorts, and left a lot of the pastel grain along with some fine, scratchy lines to mimic the large, rough weave of denim. As I finish out the very smooth skin, the contrast will make this texture stand out even more.

PRO SECRETS

Holding the pastel

Break your Nupastels into two or three pieces. Draw with the piece of pastel turned longways on its side. Practise pulling feathery marks with soft edges and also experiment with pressing harder on one edge of the pastel to produce a mark with a hard and soft edge. Twist the pastel as you draw to create a line that expands into a shape. Simple Nupastels can yield an amazing variety of marks, so keep on experimenting!



Workshops



14 Soften elements

I use the dry brush to soften all of my shapes and lines again, enabling me to redesign hard and soft edges to lead the eye to the areas where I want the viewer to focus. On a piece this large, it's important for there to be areas of crisper focus and places where the eye can glide past. If everything is equally defined then the viewer's eye will bounce all around rather than moving through the piece naturally and resting on the focal points. I also covered some of the jarring colour in the face with a cream pastel.

PRO SECRETS

Folds follow form

When you're drawing folds, start by picturing the body beneath the clothes as simple dimensional shapes such as cylinders or boxes. Look for how the folds follow the dimension of the form below. Sometimes you should deviate from the model and redesign the shape of the folds so that they enhance the feeling of dimension by wrapping around the form, rather than just bunching into a complicated shape. JC Leyendecker is a great master of designing fabric - see his work for inspiration.

15 Gamsol again

The stripes in the shirt could use a bit more definition, and I have covered over most of my brush-stroke-like marks from the first pass of Gamsol, so I do a second pass.

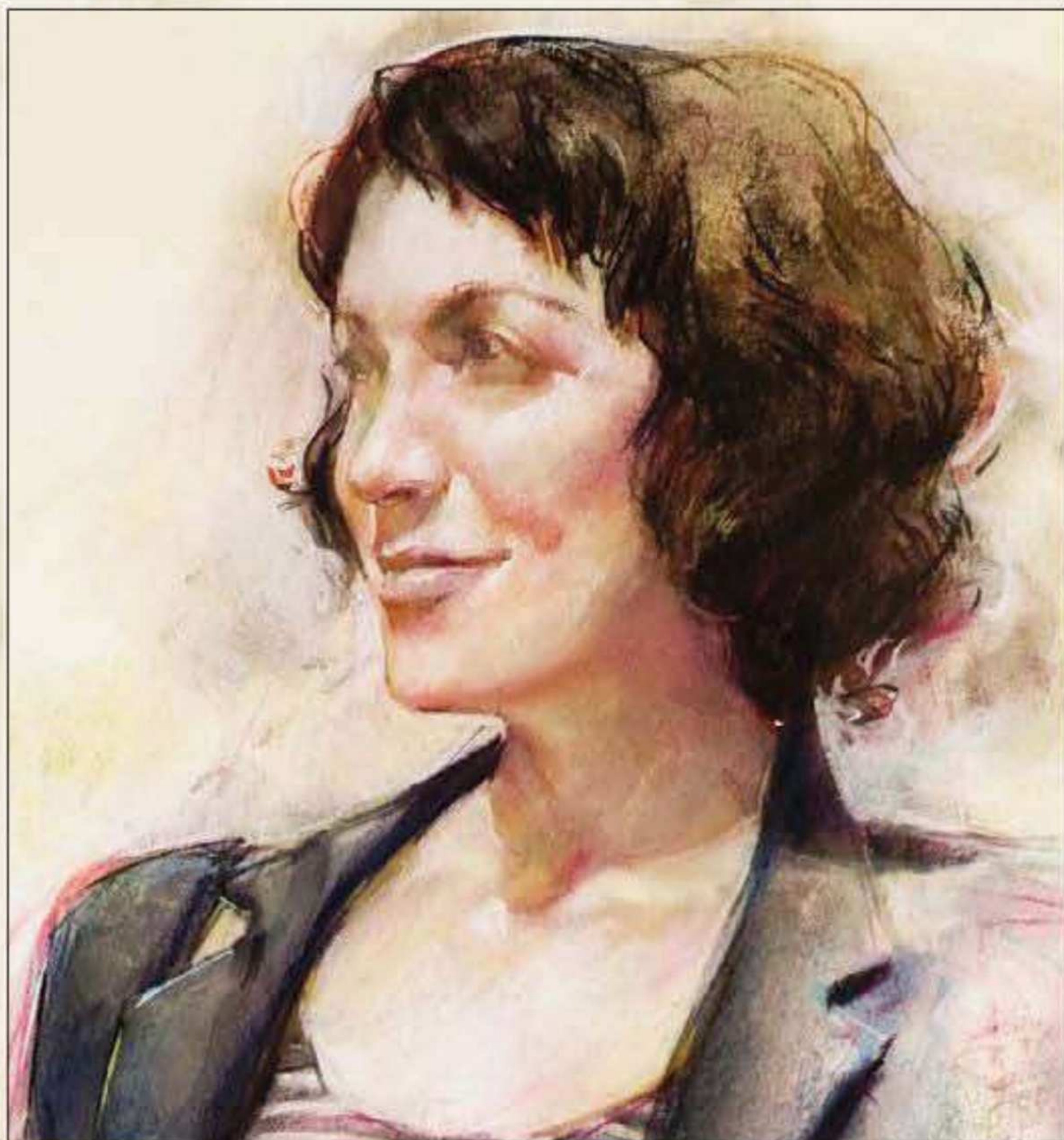
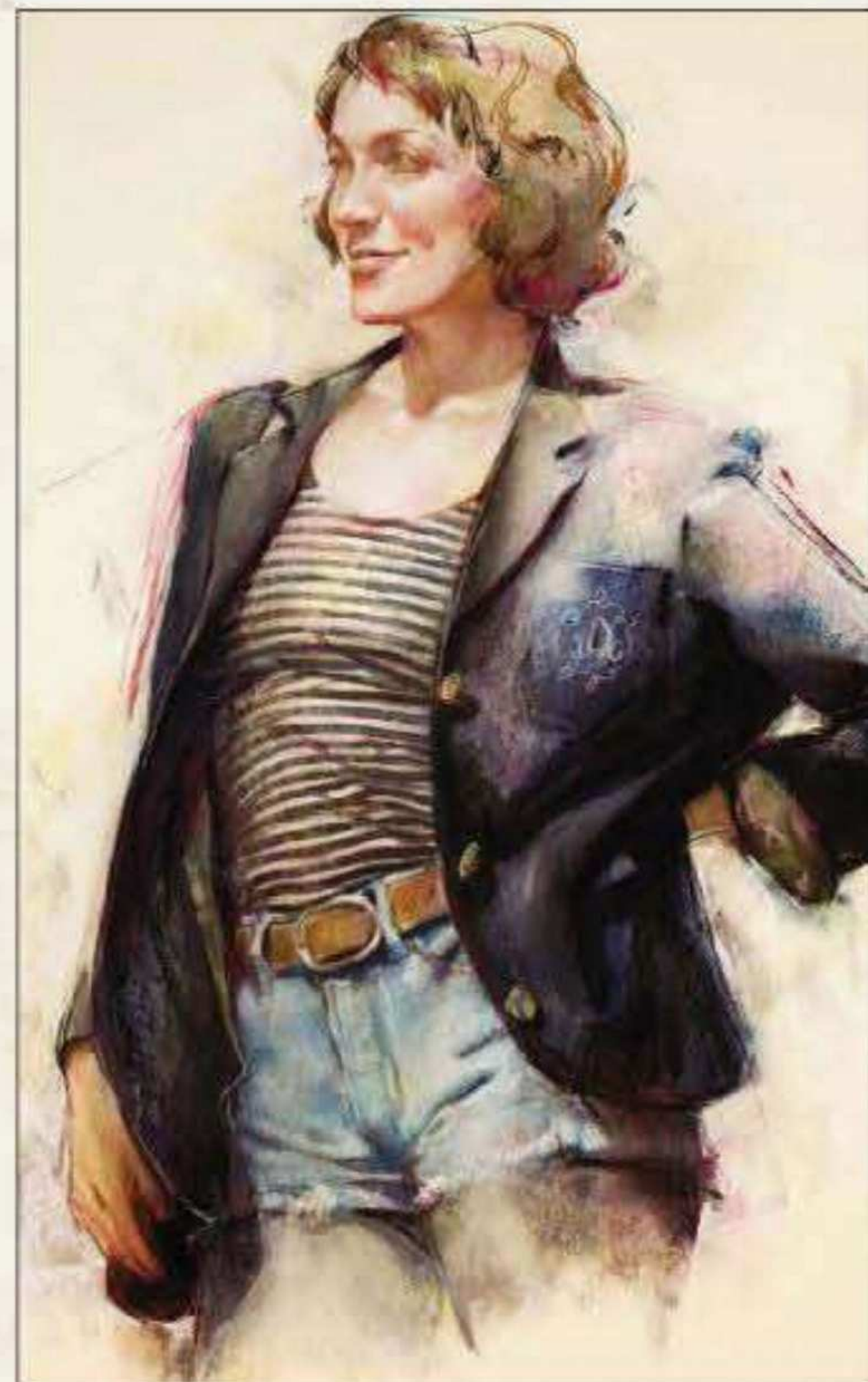


16 Begin the clean-up process

With my colours, values and shapes in the painting all established I reckon that it's time to finish. What I call 'finishing' is mostly a matter of increasing the resolution - the level of detail and contrast - in my focal points, and making subtle adjustments to the drawing and edge work to support those focal points.

17 Expression and likeness

The general foundation of the face is there, but I feel that I just need to continue to refine it to capture her expression. When dealing with small areas such as the eyes and nose, it's important to remember that those areas are made up of small shapes rather than lines. A shape describes volume and has a specific, considered edge quality on each of its sides. In the lips for instance, I think of each lip as a set of very small shapes and think of the transition (hard or soft) from one to the next, rather than simply drawing them as a line around the outside.



18 Hair and final touches

The hair needs to be darker, and I also want to keep part of it unfinished to mimic the lost edge in the jacket. So I build up the value there slowly. During the final stages I'm constantly stepping back to see the whole piece. I look for things that stand out which shouldn't and anything that isn't standing out enough. Not everything has to be rendered, so I try to correct any issues with a light hand. At the point when I feel my eye is guided to the right areas and I can't determine what else is bothering me, I put it away and take another look a day or two later with fresh eyes. It's usually done. ●

ArtRage

ORGANISE AND MANAGE COLOURS



Decipher ArtRage's colour terminology and customise your digital paint palettes. **Simon Dominic** puts colour theory into practice...

When using ArtRage's colour tools we often come across the letters H, S and L. So what do these actually mean? Well, 'H' stands for hue and represents a pure colour from the colour spectrum. 'S' stands for saturation and defines the colour's intensity. Finally, 'L' is for luminance and this is a measure of how light or dark your colour is.

In a number of digital painting articles, luminance is sometimes referred to as value, and therefore a value study is an greyscale image that concentrates on lights and darks. As we'll see below, ArtRage makes it relatively straightforward to combine the three attributes hue, saturation and luminance, producing any colour that we require for our digital canvas.

Artist PROFILE

Simon Dominic
COUNTRY: England



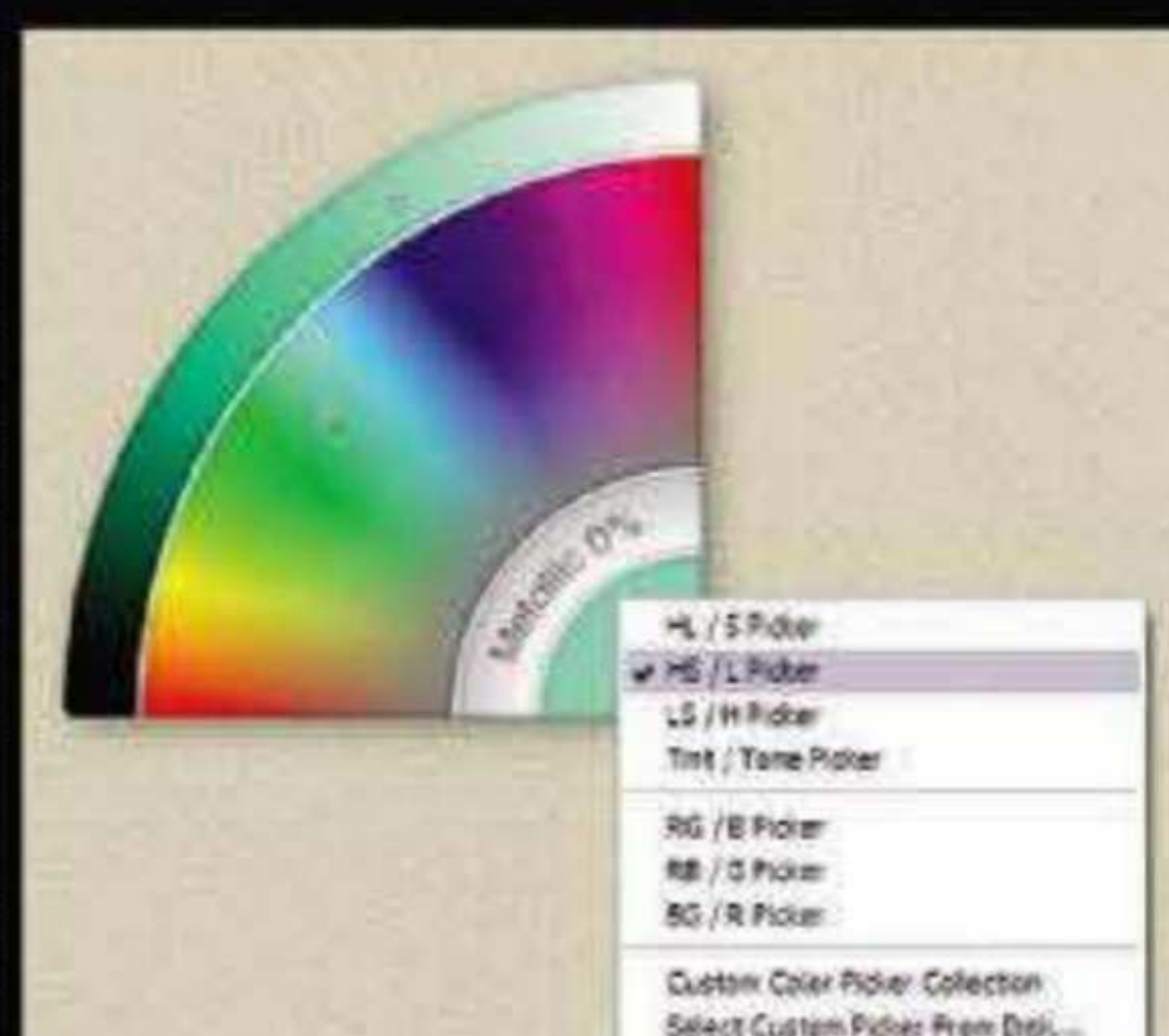
Simon is a self-taught professional illustrator who specialises in fantasy, sci-fi and horror. He's worked on game art, book covers, private commissions, cards and magazines.
www.painterly.co.uk

KEEP ARTRAGE'S COLOURS IN CHECK

- A.** Colour Samples panel menu.
- B.** Add your current colour to the Global Samples. Global Samples are available for any image.
- C.** Add your current colour to the Local Samples. Local Samples are stored with the current image only.
- D.** Load, Save and Append Global Samples.
- E.** Load, Save and Append Local Samples.
- F.** Clear all samples from the Global or Local areas.
- G.** You can choose to give each Sample a name and display them in a list, or omit the names and display them as a grid. To assign a name to a Sample, right-click and select Set Sample Name.
- H.** You can sort your Samples by H, S, L, R, G, B or Name.
- I.** The '+' icon adds a new Sample to the Local or Global area.
- J.** The main Samples display shows swatches for all your available colours.

1 The Color Picker

The main colour choice tool is the Color Picker. Choose Tools>Color Options or click the inner band of colour in the Picker. A menu of modes is displayed. Choose HS/L. The inner quadrant now holds 'H'ue and 'S'aturation information, while the outer band displays 'L'uminance. All HSL and RGB (Red, Green, Blue) options follow the format 'two inner/one outer'. Tint/Tone is a variation on LS/H.



2 The Color Samples panel

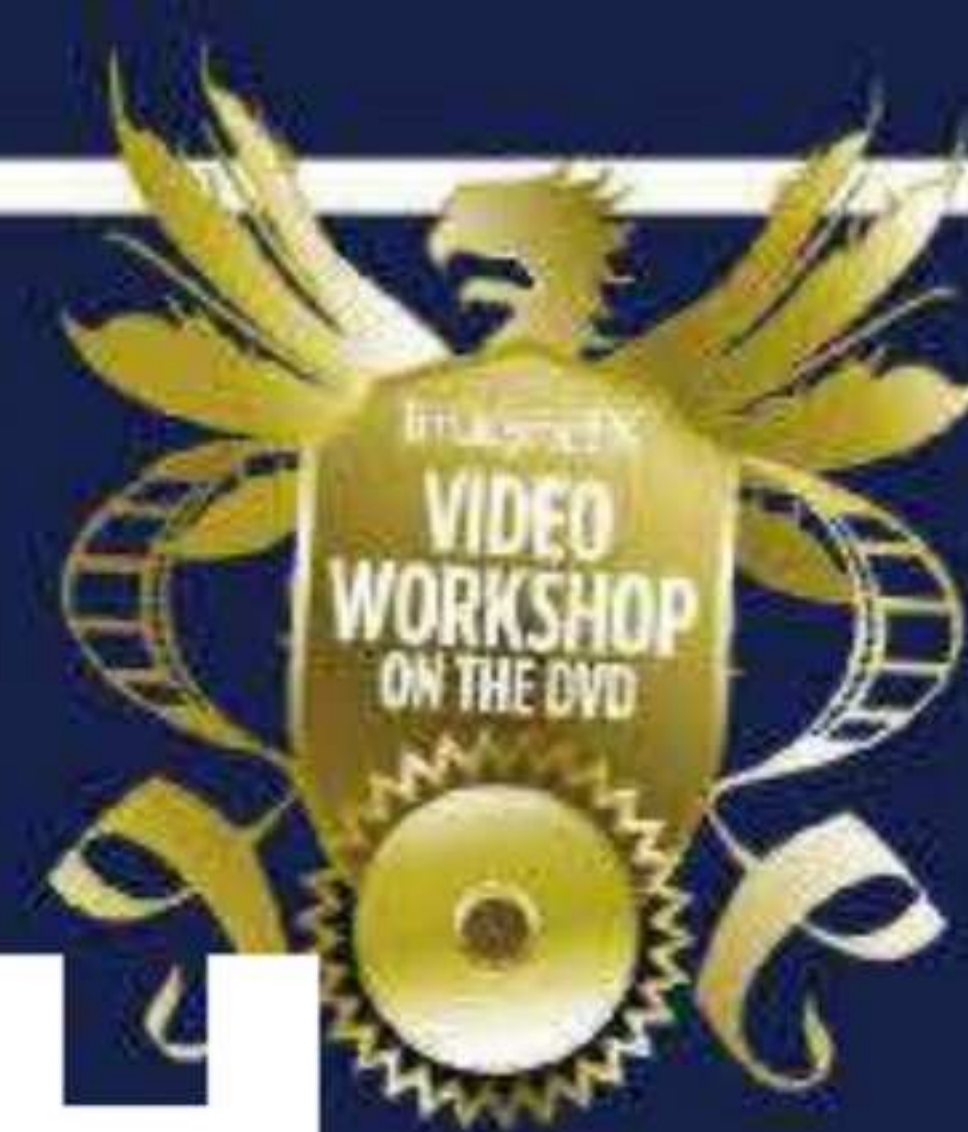
Choose View>Color Samples and select Import New Local Color Sample Set. Go to the Colors folder under Resources in the ArtRage installation folder structure and select the file Oil Spectrum.COL. Remove any colours you don't need by right-clicking them. Add new ones using Add Local Sample. Working with limited colour palettes helps you to maintain colour consistency throughout your image.



3 The pop-up Color Picker

Press Ctrl/Cmd+Alt and hold your pen against your tablet. This brings up the Popup Color Picker, which is in LS/H format (so the inner circle is L and S and the outer band is H). Drag the cursor over the Popup to select your colour and release pressure to choose. Another handy feature is Tools>Color Options>Real Color Blending, which causes colours to mix like real paint pigment.





Painter

ACHIEVE SO MUCH MORE IN PAINTER 12

Let the world around you fade away and discover what you can achieve in the latest version of Painter. Art maestro **Andrew Jones** is your guide

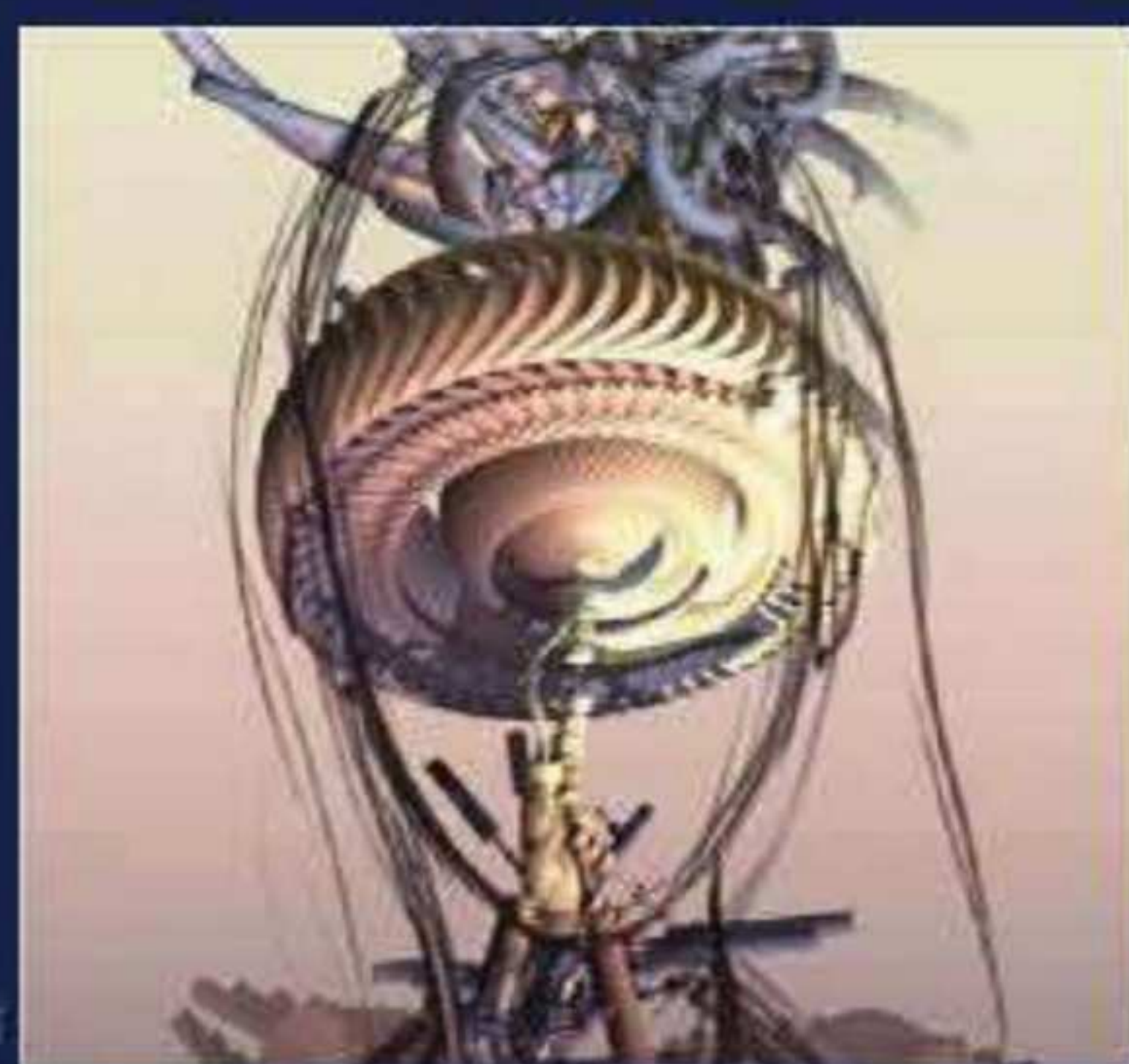
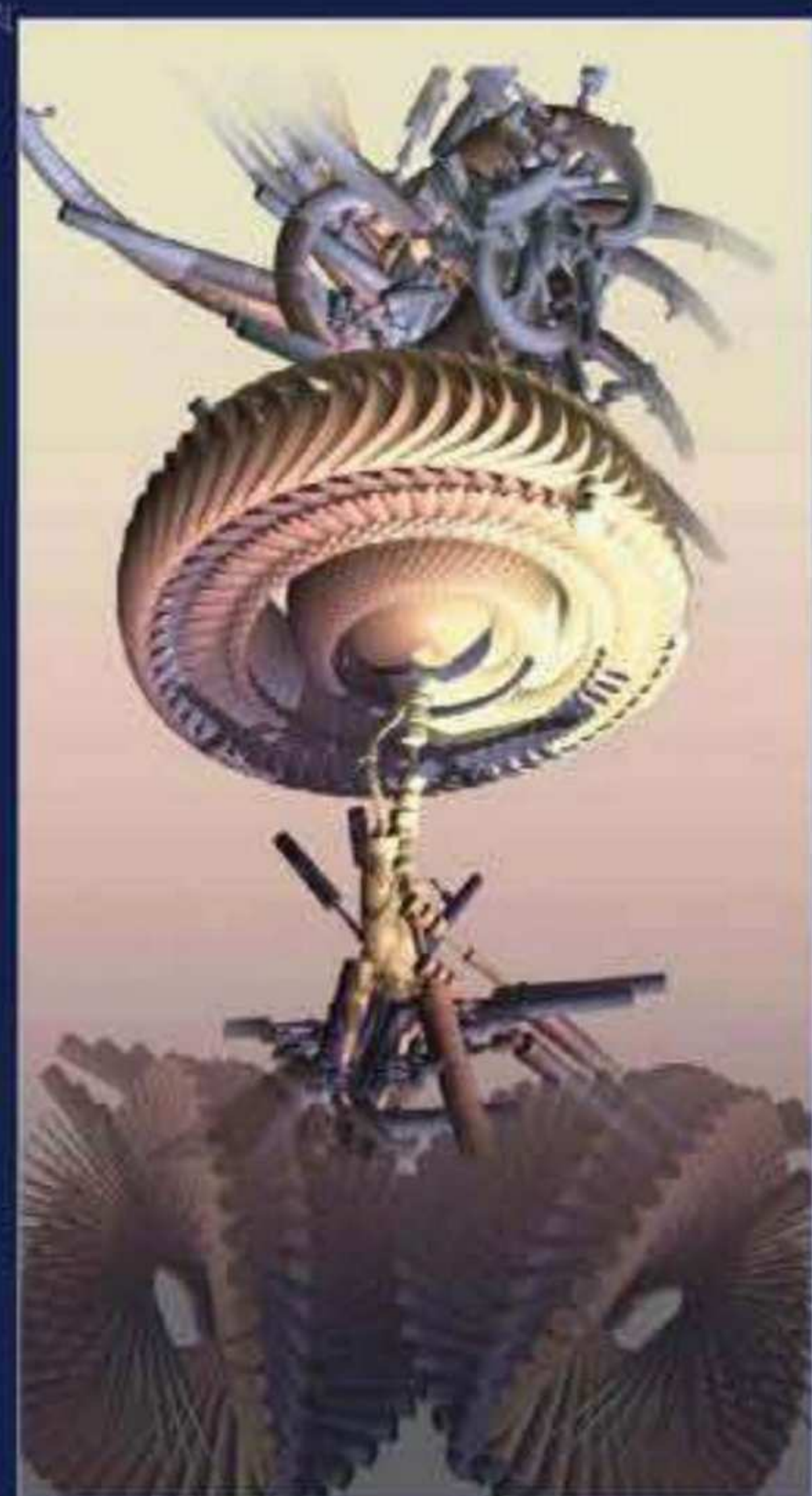
Version 12 of Painter is the next stage in the evolution of mankind's ability to transform ideas into a tangible vision. It's the Painter that I've been waiting years to see. And this is the first workshop I've been allowed to share with you.

Painter 12 features a whole new workflow, a brand new interface, improved performance, a fresh look, and

within the brush-generating engine there are limitless possibilities for you to take advantage of. To shepherd you into the Painter experience I've created a fully customised workspace – an arsenal of tools, patterns, papers, brushes and shortcuts – that I've evolved over the past decade. The Android Jones Creativity workspace ships with Painter 12, so you can hit the ground running as soon as you open the box and install the software.

1 Geometrical base

I begin this piece with a pre-rendered abstract geometry base. For this you can use ZBrush, Maya, SketchUp, or any 3D program of your choice. The advantage of this is that I can begin with an illusion of space, form and colour that I can draw upon as a foundation for many impulsive decisions that may arise during the course of this image.



2 Head sketch

In my workspace I've set up a folder of brushes which I've called Sketch Droid. Within that panel I select Fractal Sketch. This is an organic sketching tool that changes size based on pen pressure. I created it for its loose, gestural quality. Many of the Sketch Droid brushes are designed for the early stages of exploring an idea.



Artist PROFILE

Andrew 'Android' Jones

COUNTRY: US



Android came to this planet to shift shapes and make art. His other

interests are nature, inter-dimensional travel, supersonics, meditation and trance music.

www.androidjones.com

DVD Assets

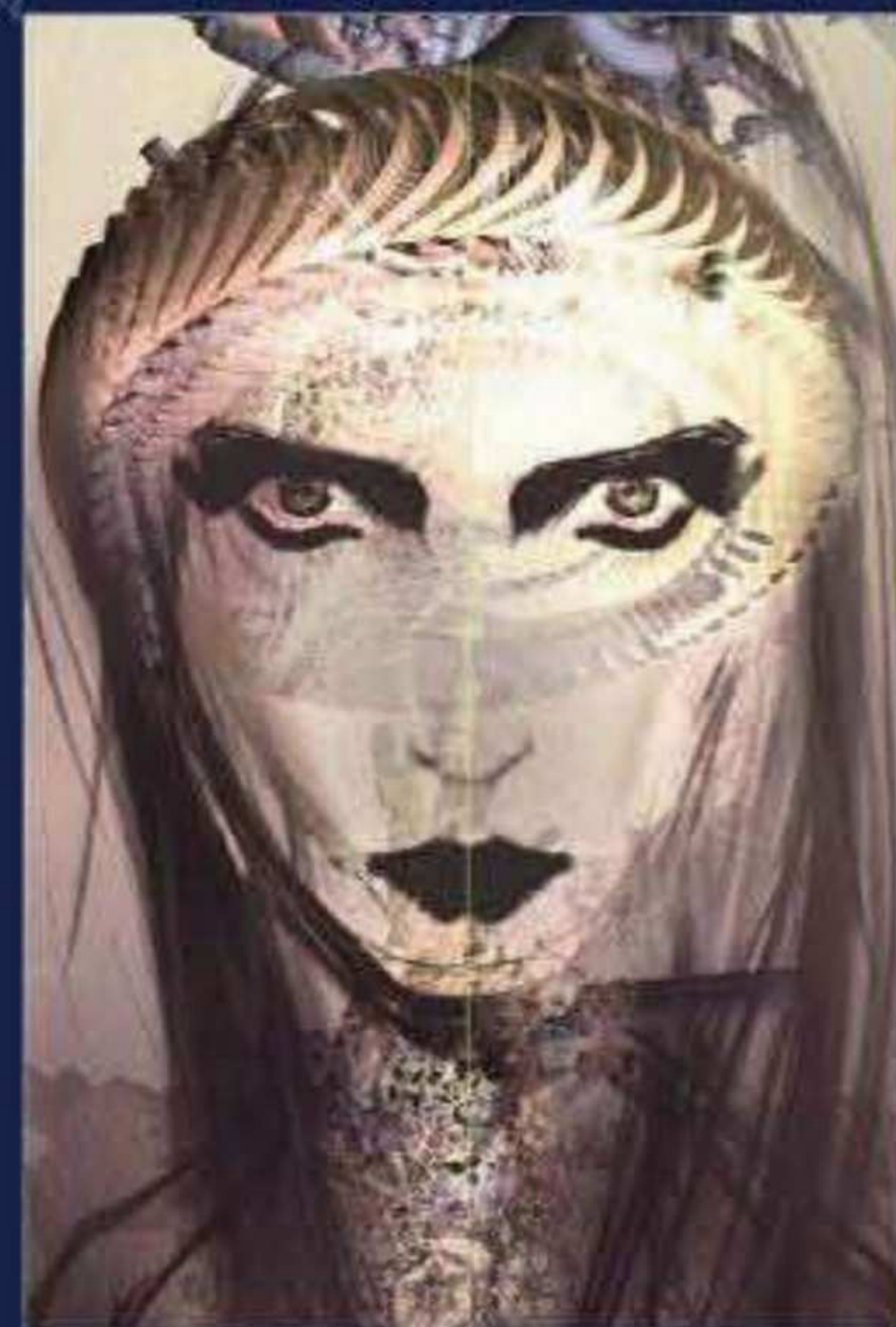


The files you need are on your DVD in the Andrew Jones folder in the Workshops section.

In this workshop, I'll be introducing new features of Painter 12, such as custom brushes, capturing patterns, and working with reflections and symmetry, all while drawing a female face from imagination and refining its identity and personality. My aim here is to break open the mind to new possibilities. It's more about the exploration of tools than the execution of a specific concept or technique.

4 Chalk stencil

Using the Stencil Droid brush, I can reference a custom folder of patterns I had created to lay down a foundation of different textures for the face. I've specifically selected the custom papers for my workspace to give you an idea of the variety that's now possible, to empower your future choices of custom papers. The custom papers, patterns and brushes I created were designed as a departure point, to educate you about what's possible and encourage the creation and development of your own visual vocabulary.



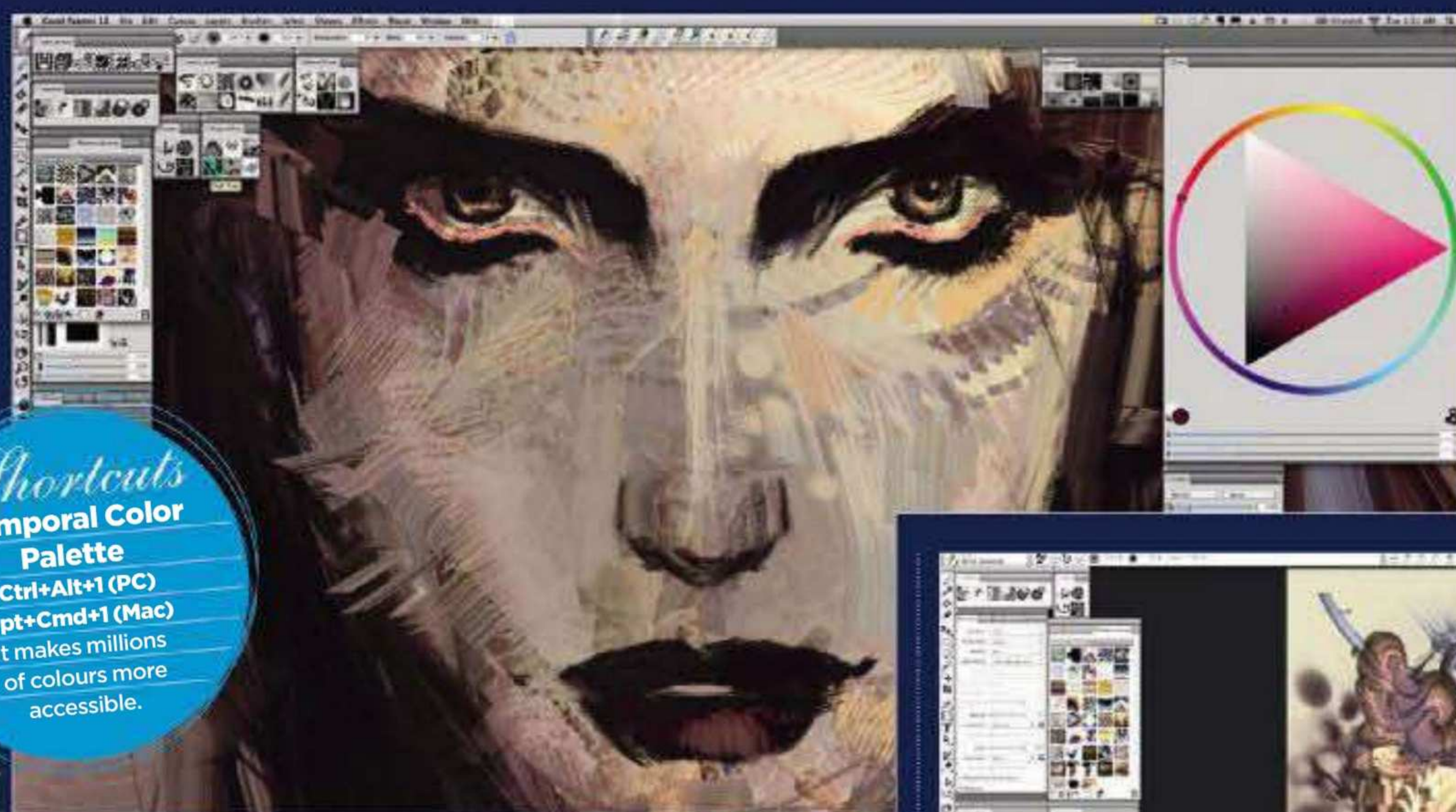
3 Mirror mirror

Painter has introduced a new drawing mode called Reflection. It creates an active line you can place anywhere and enables you to make symmetrical marks with any tool. I create a new layer and begin sketching the placement of the facial features. This brush has the potential of doubling my efficiency.

In depth Achieve more in Painter 12



Workshops



Shortcuts Temporal Color Palette

Ctrl+Alt+1 (PC)
Opt+Cmd+1 (Mac)
It makes millions
of colours more
accessible.

5 Refining personality

After establishing a variety of form, shapes, colour palette, composition, textures and lines, I focus on refining the facial features along with the structure of the face. I sample as many varieties of colour as possible within the spectrum of the defined palette. Mentally, I'm balancing a relationship between abstract shapes and representational strokes. There's a thin line between order and chaos, and the closer I come to this line the more interesting it becomes.

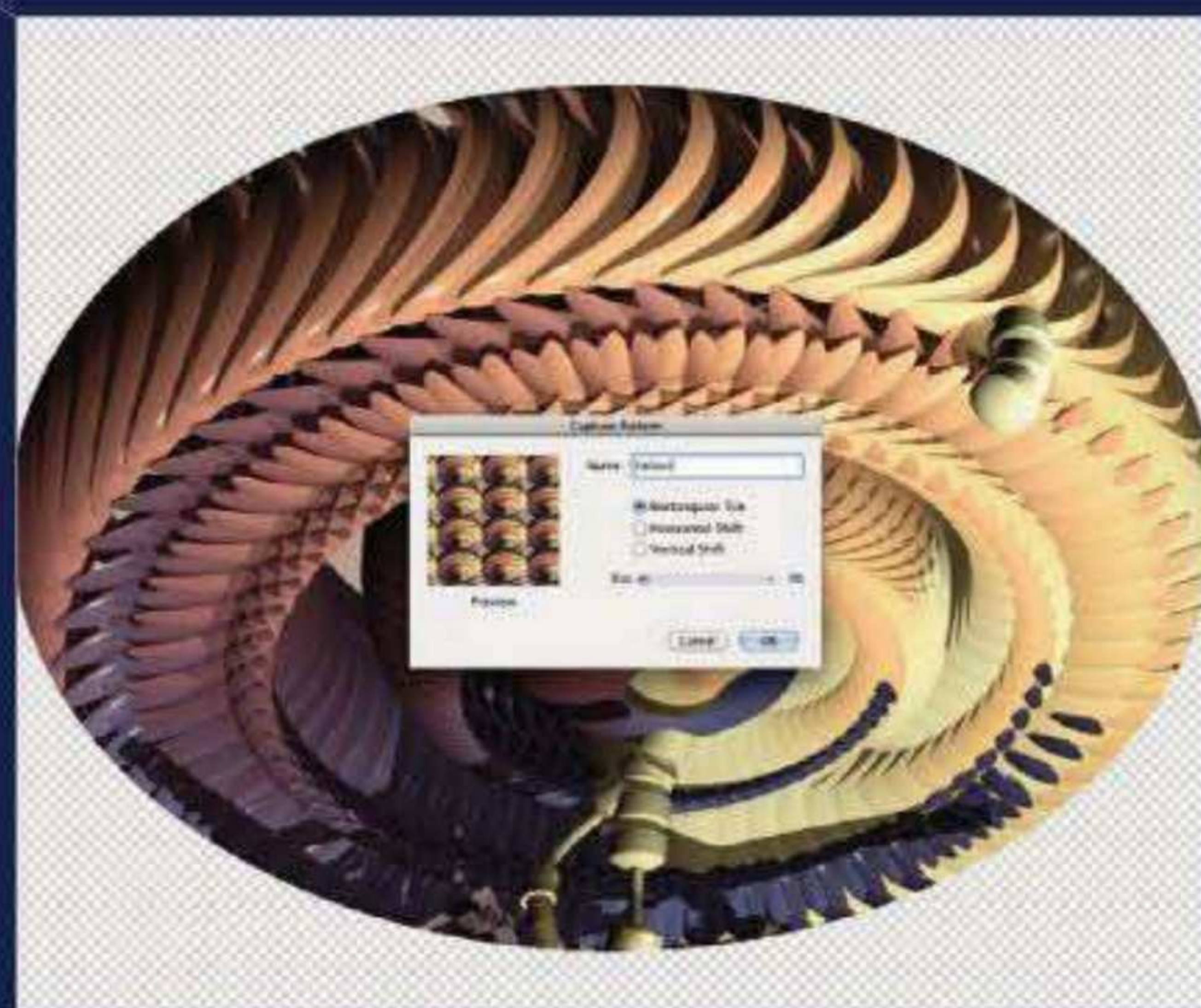
6 Defining patterns

In my workspace I've assembled a variety of unique patterns for you to draw from. In this step I'll create a new pattern to add to our library. I return to my background layer of geometry, isolate a circular portion of it, and cut and paste it onto a new layer. I make a rectangular selection around the isolated shape and under my Manifest Panel, click the Capture Pattern icon and name the new pattern. Now it's ready to select. Add it to your library.

PRO SECRETS

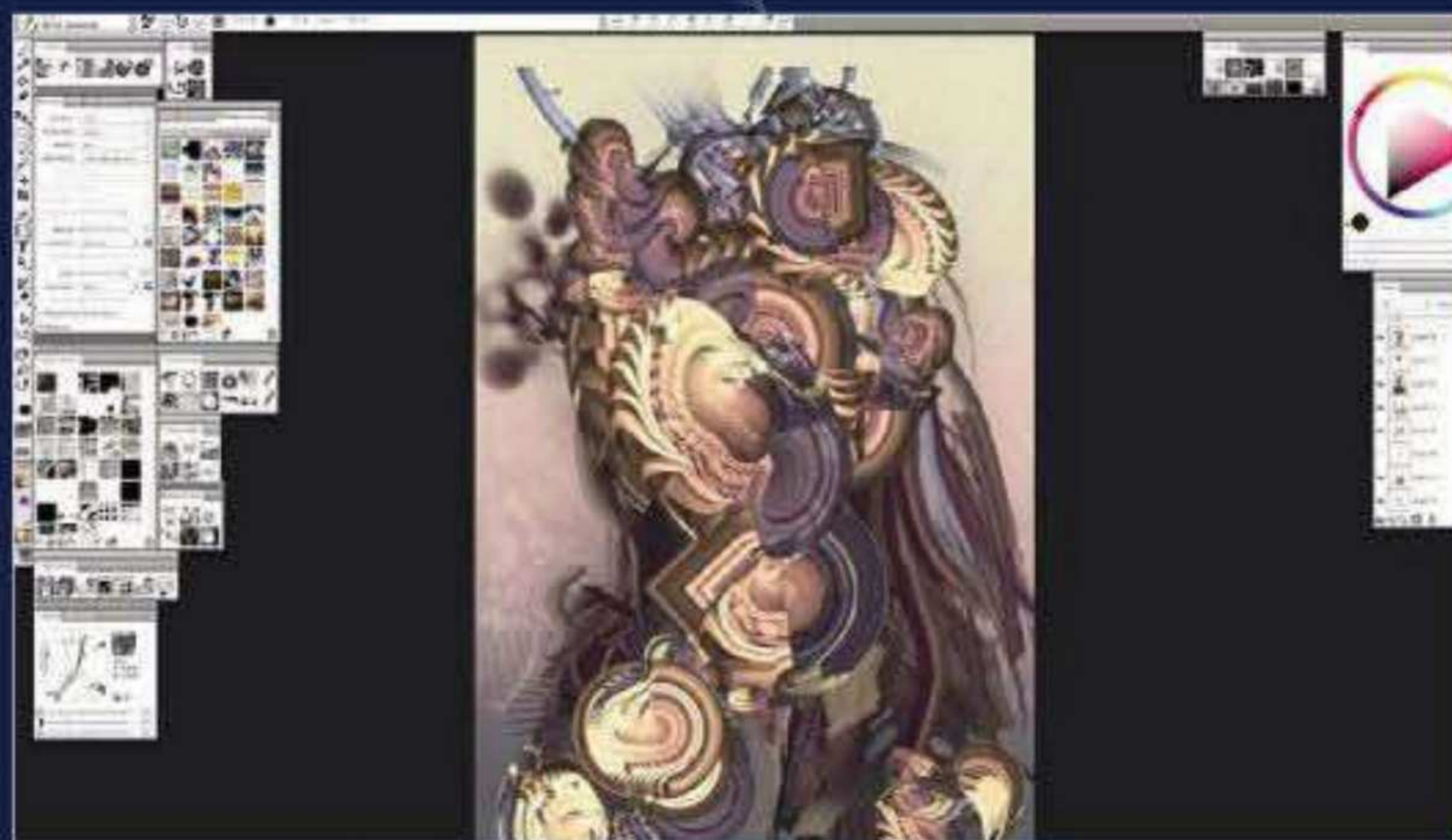
Collect references

I dedicate several hours each week to delving into the corners of the internet for visual representations of shapes and photos that, for whatever reason, captivate me. I look for colour palettes, compositions, subjects, environments, as well as anything that catches my eye or evokes a gut reaction. It's important to budget focused time for finding images that resonate with your personal expression. It's also good to have a folder to collect internet image scores. It's a great resource to return to when capturing papers, patterns and gradients.



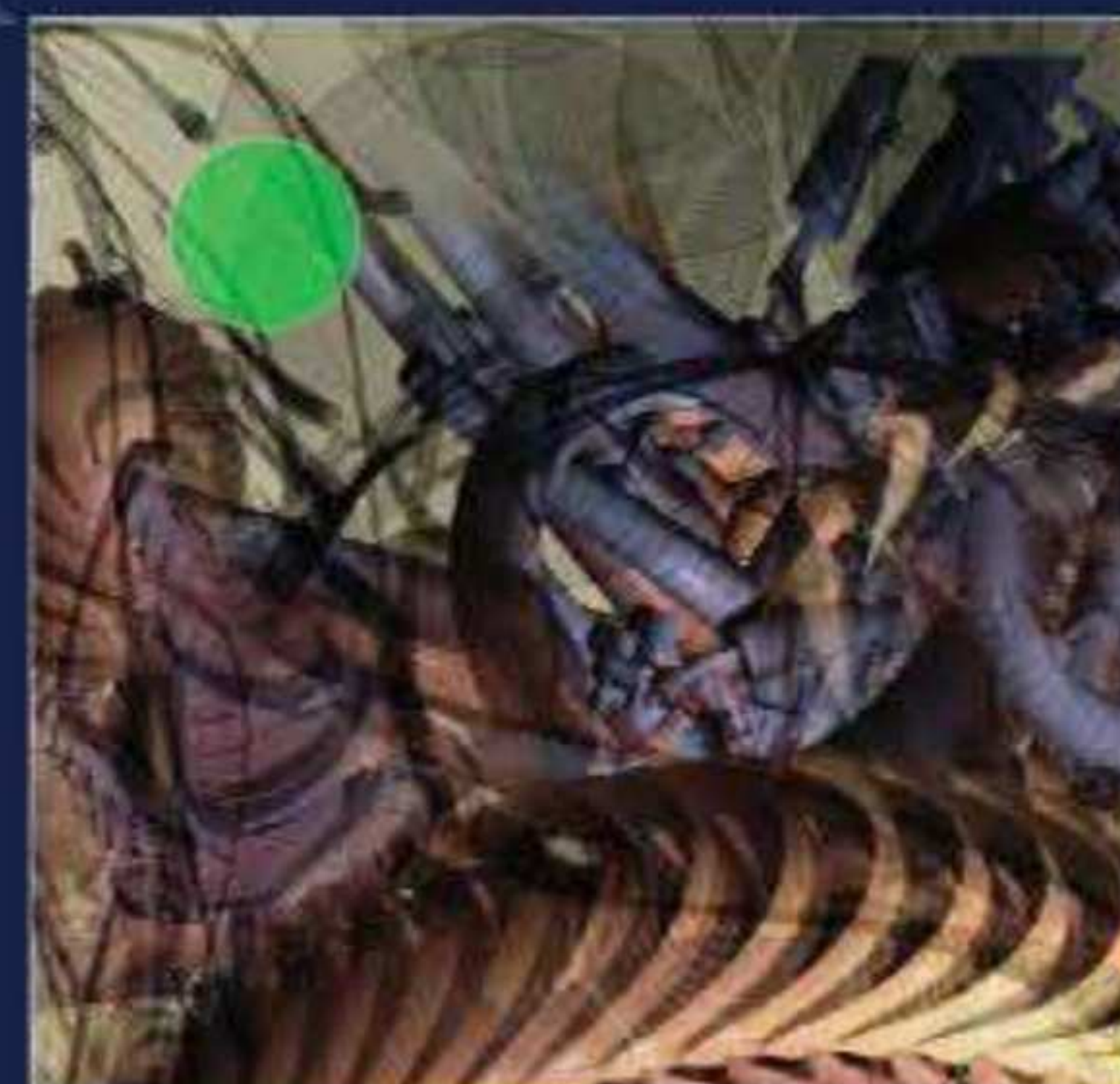
7 Shape sifted

Navigate your way to the brush panel labelled Shape Sifters and select the first icon: Fractal Forge. Under your paper libraries, locate the pattern you previously created. Now create a new layer on your canvas. With the brush Fractal Forge selected and your new pattern active, take your Wacom and twist, turn and tilt the pen across your tablet with reckless abandon. Congratulations, you've just successfully executed your first shape-sifting experience.



8 Maximum velocity

Now that you're loosened up, I'd like to introduce another brush in the Altered States panel, called Velicoraptor_rex. This brush was derived from the species of digital watercolours and its size varies upon the speed of your stroke. This brush encourages energetic expression and impulsive decision-making. Once you're satisfied with the strokes you've made, be sure to dry your digital watercolours before moving forward.



9 Clever use of gradients

This screen shot shows a new layer that I've made entirely out of Painter's default gradient patterns. By selecting the Paint Bucket tool and then changing the source image to Gradient, I'm able to fill in areas of the canvas over and over with different varieties of gradients using warm and cool colours. The end result is a rich, abstract design. Circular and radial gradients can be a great way to add focus to your composition, and it's a technique I often use in my art.

In depth Achieve more in Painter 12

10 Screened

I change the gradient layer mode to Screen. The gradient adds a new aesthetic to the composition that I can draw from. I often end up creating new layers and then selecting a soft Eraser to edit the elements I wish to keep and remove.

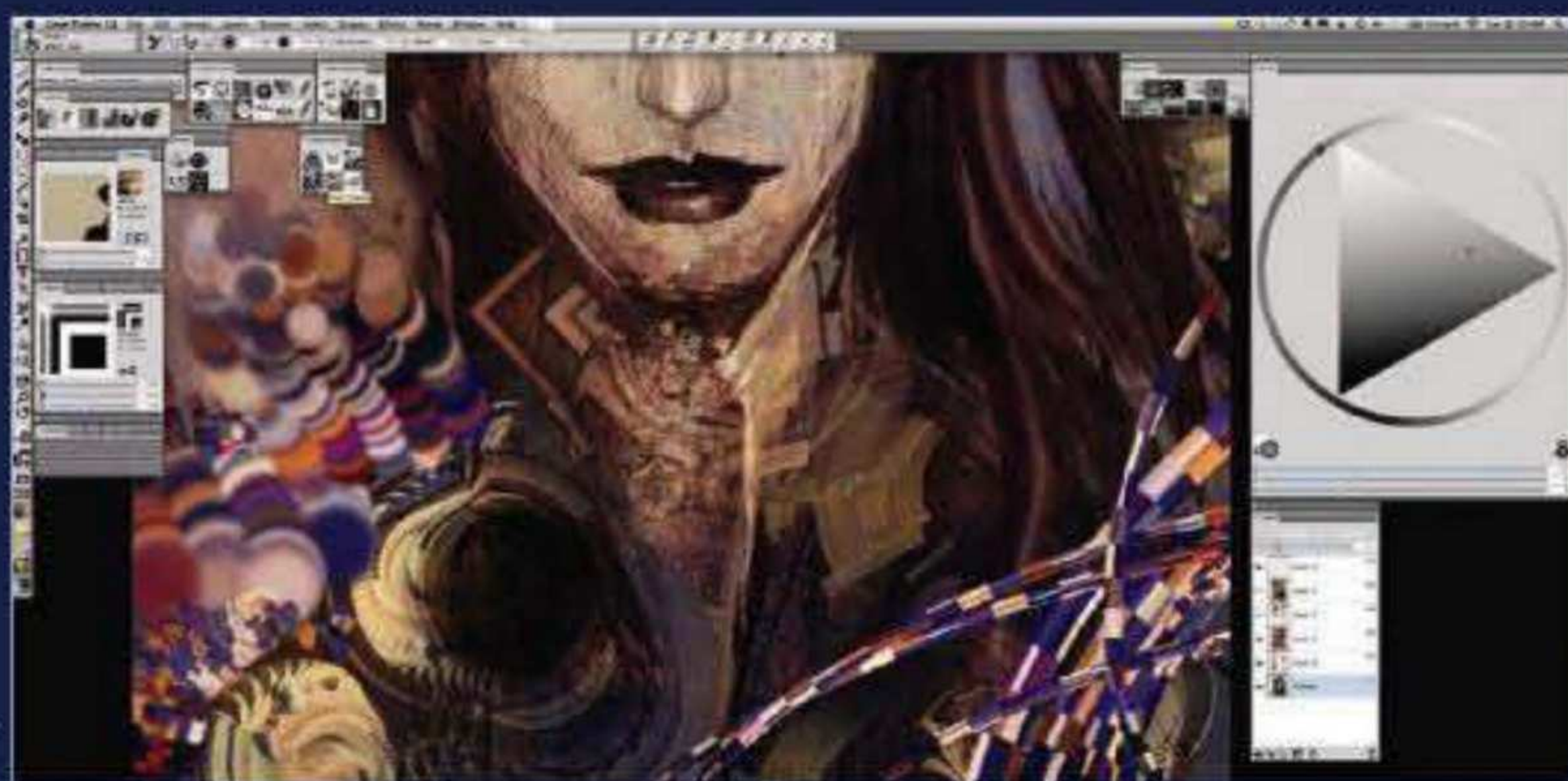
11 Reassess

I hide some of the decorative layers that I previously created, because I want to focus on the form and features of the face before I surrender to the chaos. I spend some time redefining the gaze of our figure, but something about it feels very forced and contrived.



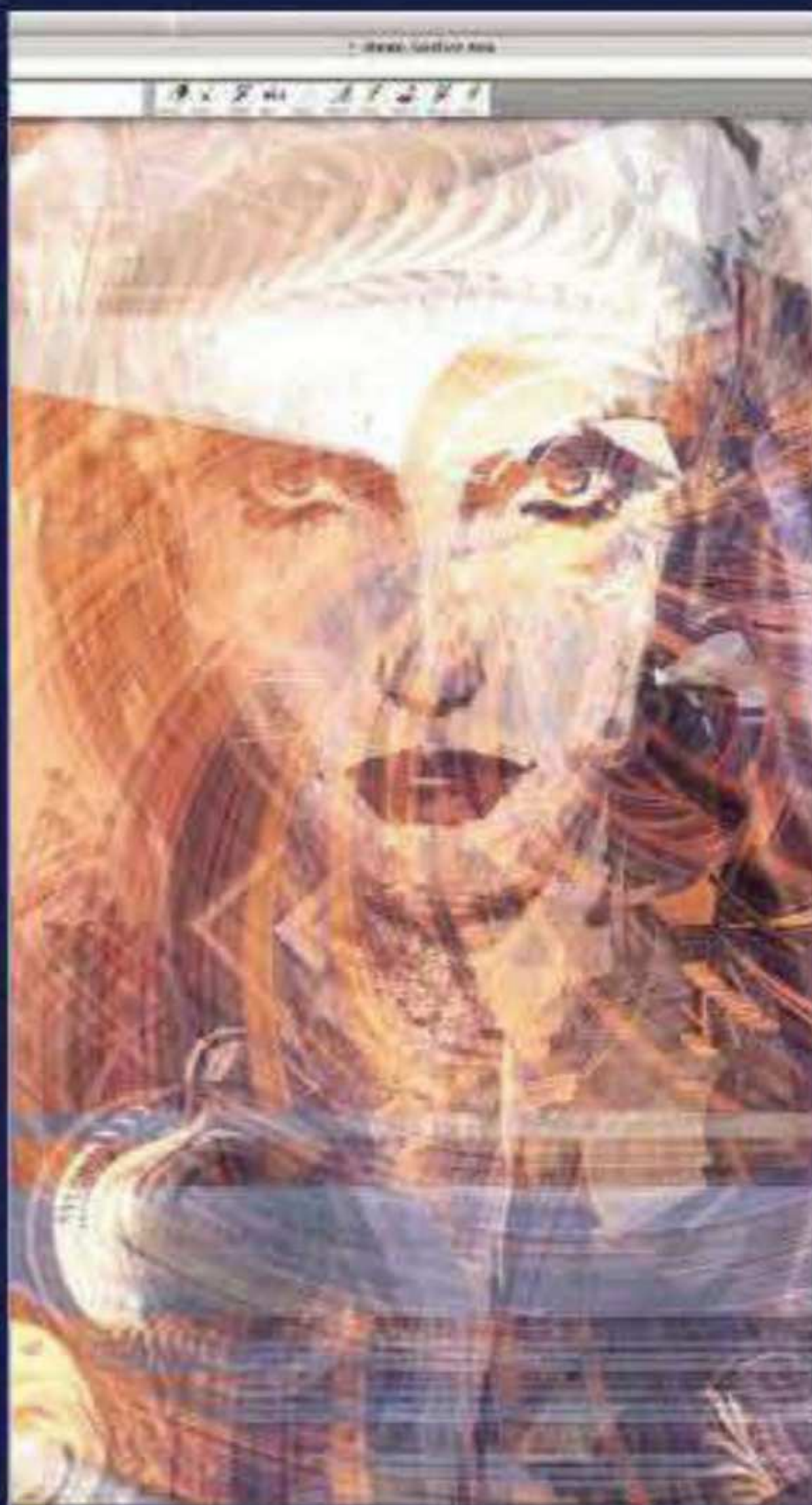
12 Blackout

After zooming out I realise that the time invested in refining the eyes has led to diminishing results. I make an executive decision, cut my losses and eliminate the eyes so I can see the face from a fresher perspective. Letting go of something that's not working can save you more time than trying to repair something that's broken.



13 Pixel trance

I often switch between chaos and order in my creative methodology. Now I'm switching gears and working on some foreground and background elements of the image. I select a custom brush under the Shape Sifter category called Pixel Trance. The colours are based on any pattern you've selected. The strokes of this brush are brush-size dependent. Experiment with differences between small and large sizes.



14 Experimental

One of the advantages of a tool as sophisticated as Painter 12 is the ability to try out new ideas, shapes and colours on different layers. It offers maximum possibilities with minimal responsibility or commitment. Here I'm still experimenting with dynamic solutions for the eyes and the surrounding background elements.



PRO SECRETS

Immersive creativity

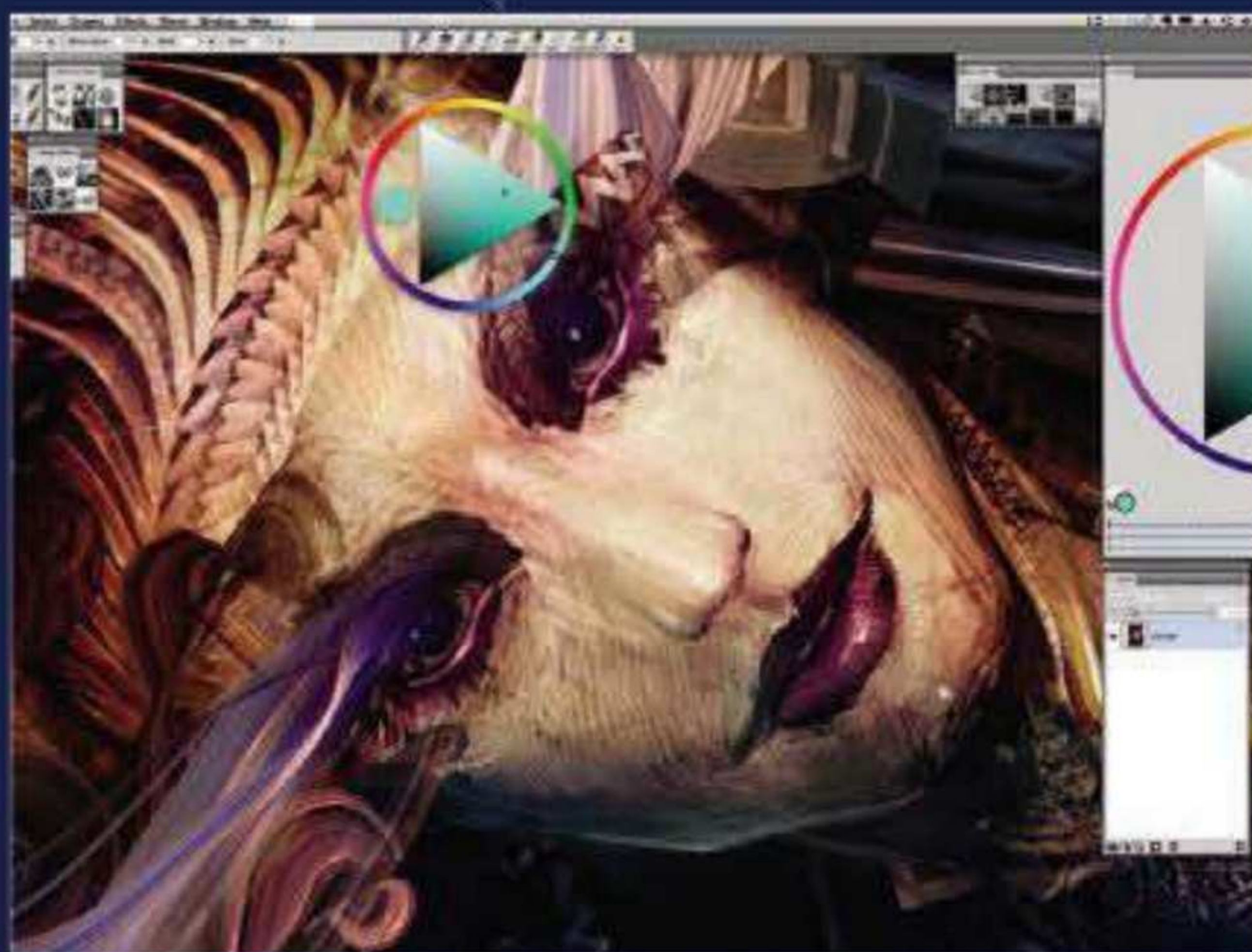
Painter 12 offers the most varied and experimental brush engine available to artists. Beyond all the features and functions, I find that the place where one is most naturally creative is where one can become so comfortable with the technology that all software and hardware melt away. One is immersed in the depths of the creative experience so deeply that even the outside world blurs out of focus. Painter 12 is an incredible translator. But the real conversation is between yourself and the Great Spirit of Creativity.

15 Overlaid

We've established a variety of interesting shapes, textures and lines. One technique for achieving a greater amount of cohesiveness is to create a new layer and apply large fields of tone and colour. In this step I'm merging isolated areas of shapes and complexity into larger, unified shapes of colour. Not only can this add to your composition, it's also a great way to introduce elements of lighting.

16 Intimate depth

Now that I'm comfortable with the overall form, composition, colours and shapes, I flatten all layers and select the Alchemeyez tool under Altered States. I can now zoom into areas, rotate the canvas, as well as paint more details directly onto the image. I'm focusing on highlights and adding colour to shadows by glazing coloured light onto the image. Stroke by stroke I patiently wait for the image to begin looking back at me. It may be an illusion but there's a threshold point where it works, and a much larger parameter where it doesn't work.



17 Final takeoff

This last stage is more of a glamour pass, like making the eyes and lips more spectacular. I also apply an ancient shipibo fabric pattern as an overlay on the face. I add small highlights to other areas that I feel could benefit from more detail. The night is slowly turning into morning and as I find myself comfortable enough with the image I save it and step back from the computer. I arrived at this image working straight through for five hours. Imagine how many inspired and creative hours of time Painter can support you with.

Next month in...
FANTASY & SCI-FI DIGITAL ART
ImagineFX
Creature Special

Rats, hippos and apes will fly as **Bobby Chiu** shows how to paint imaginative critters!



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**SAVE UP TO 40 PER CENT OFF THE COVER PRICE
OF IMAGINEFX. SEE PAGE 40 FOR DETAILS**
US AND CANADIAN READERS, PLEASE TURN TO PAGE 54



**Saddle up for
great advice**

Matthew Stawacki
paints a powerful,
battle-hardened horse.

**Create a
3D creature**

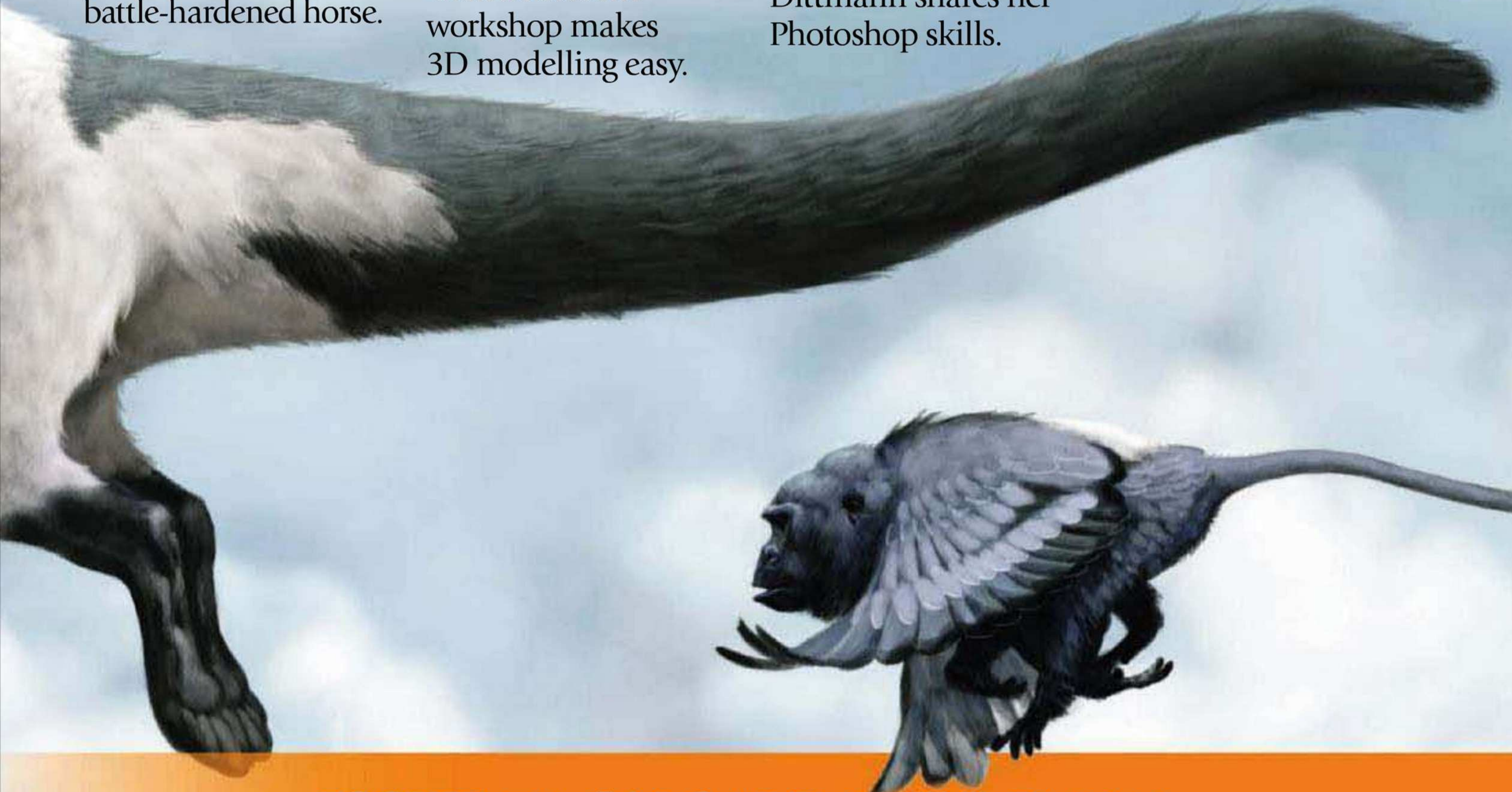
Glen Southern's
workshop makes
3D modelling easy.

**Dramatic
portraiture**

Rising star Anna
Dittmann shares her
Photoshop skills.

**Sci-fi art
masterclass**

Mike McCain reveals
how to create an epic
space scene.



ISSUE 72 ON SALE 28 JUNE 2011



Photoshop & SketchUp

UNIFY ELEMENTS OF YOUR CONCEPTS

Thoughtful design and detailing can give you an idea of the world in which a character concept exists, as **Trevor Claxton** demonstrates

Over the past few years I've spent most of my time on personal pieces creating worlds, rather than one-off paintings. I'd like to explain how a single image can define a design philosophy for the concepts to follow.

I'll start with the mech and its weapon, to get an idea of technology level, manufacturing techniques and common materials in this world. I'll then move on to the pilot and her accessories, again

trying to tell a story about this futuristic world while trying to balance unified and divergent design elements and materials within the design. I'll finish up with accessories, colour and detail work, all of which attempt to further increase an understanding of where this concept fits.

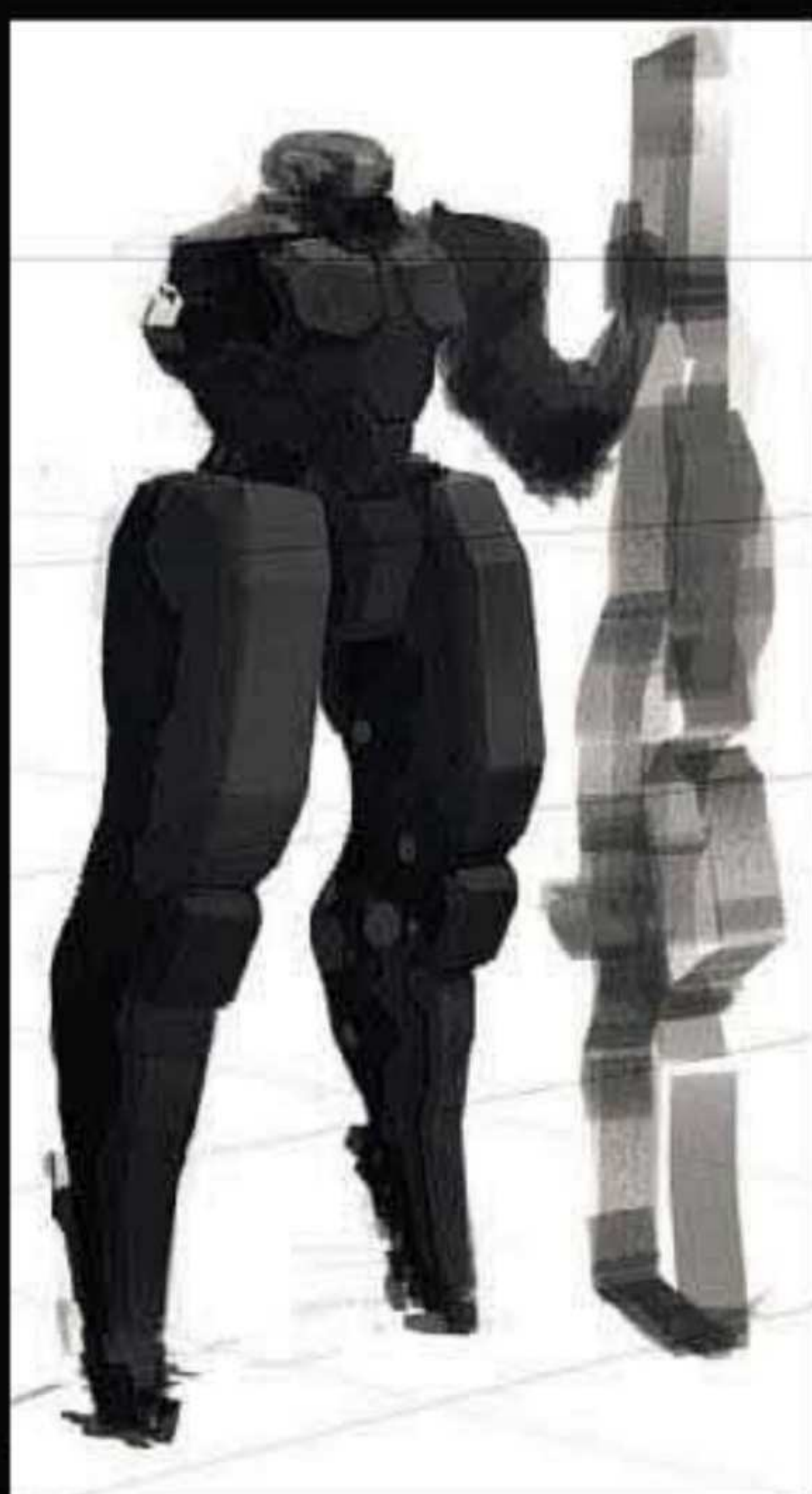
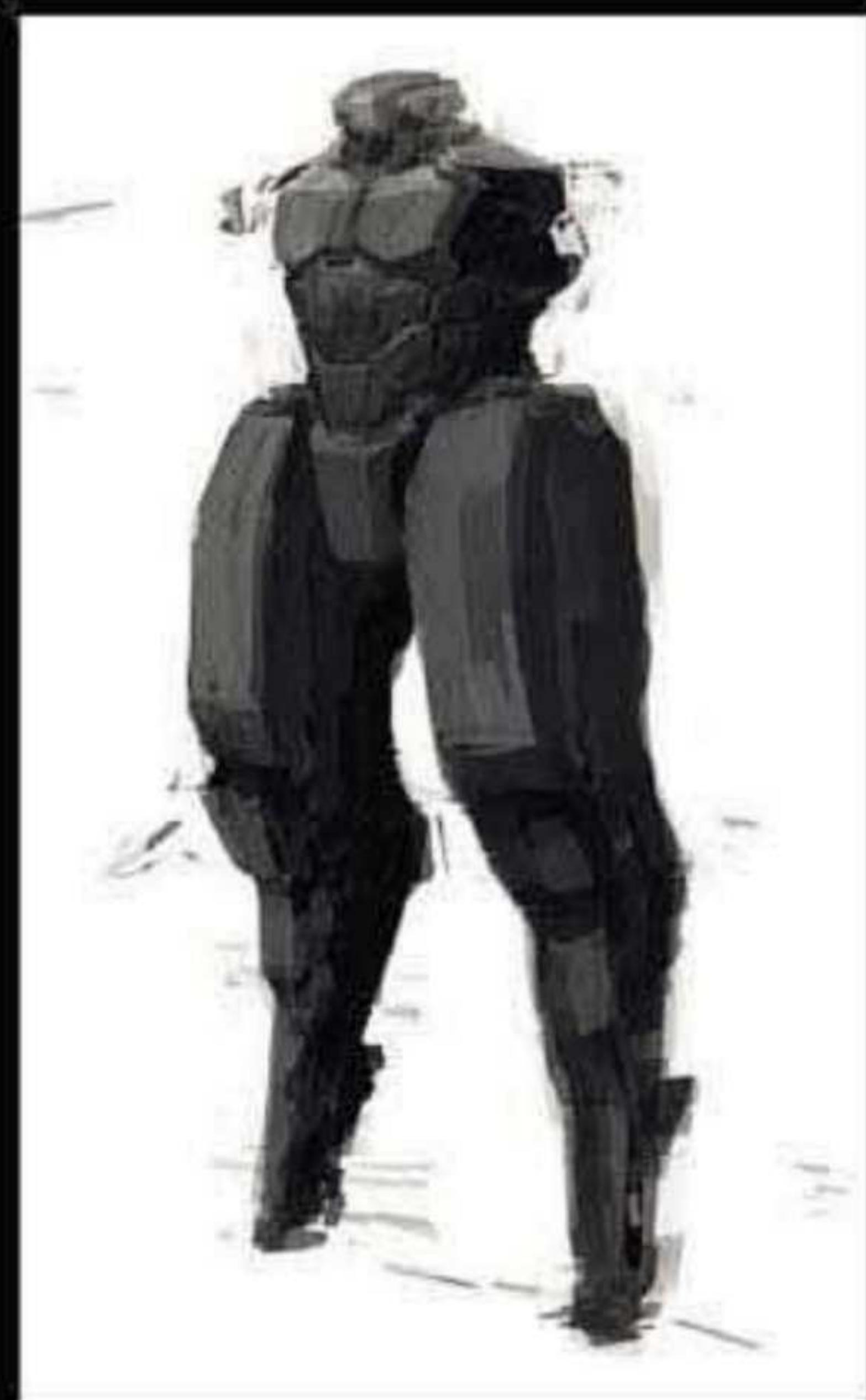
I tend to take my time and design on the fly instead of doing an exhaustive amount of sketch work. You can expect the design to change gradually throughout this process as I massage

shapes and forms into the final image.

While this may not be the speediest way to work, I believe a relaxed pace enables you to explore more options within a piece, as well as play with painting techniques. Overall, taking my time allows me to have fun with the design and really think about it. My style of working is also not particularly process-oriented, so you can expect a lot of jumping around from element to element as I develop ideas for them.

1 The initial sketch

I start my piece with a very loose and choppy sketch. I focus on the mech design because this will be a broader canvas for materials and details compared with the character or accessories. I want to mix hard-edged surfaces with organic-looking designs, so I begin with the more solid elements and block in huge shapes with a flat, palette knife-style brush. I'm not getting too attached to any of the concepts at this stage.



2 Blocking in the rifle

I drop in a perspective grid to loosely follow. I also start sketching in the arms; I want the mech to be holding its rifle in a relaxed way. I now use the palette knife-style brush to carve in the planes of the anti-tank sniper rifle, which will be the mech's primary weapon. Because this is a mech, there's no need to lie down or use a scope while firing the weapon, so I plant the handle on the top of the rifle. This is a rail gun so I think about what it would need to operate: a battery unit, a magazine and a grip. I start adding forms to the legs to get an idea of the detail level and materials.

Artist PROFILE

Trevor Claxton
COUNTRY: US



Trevor is a senior concept artist at CCP Games, where

he's working on World of Darkness, EVE Online and DUST 514. His free time is split between family and art for Magic: The Gathering.

www.trevorclaxton.com

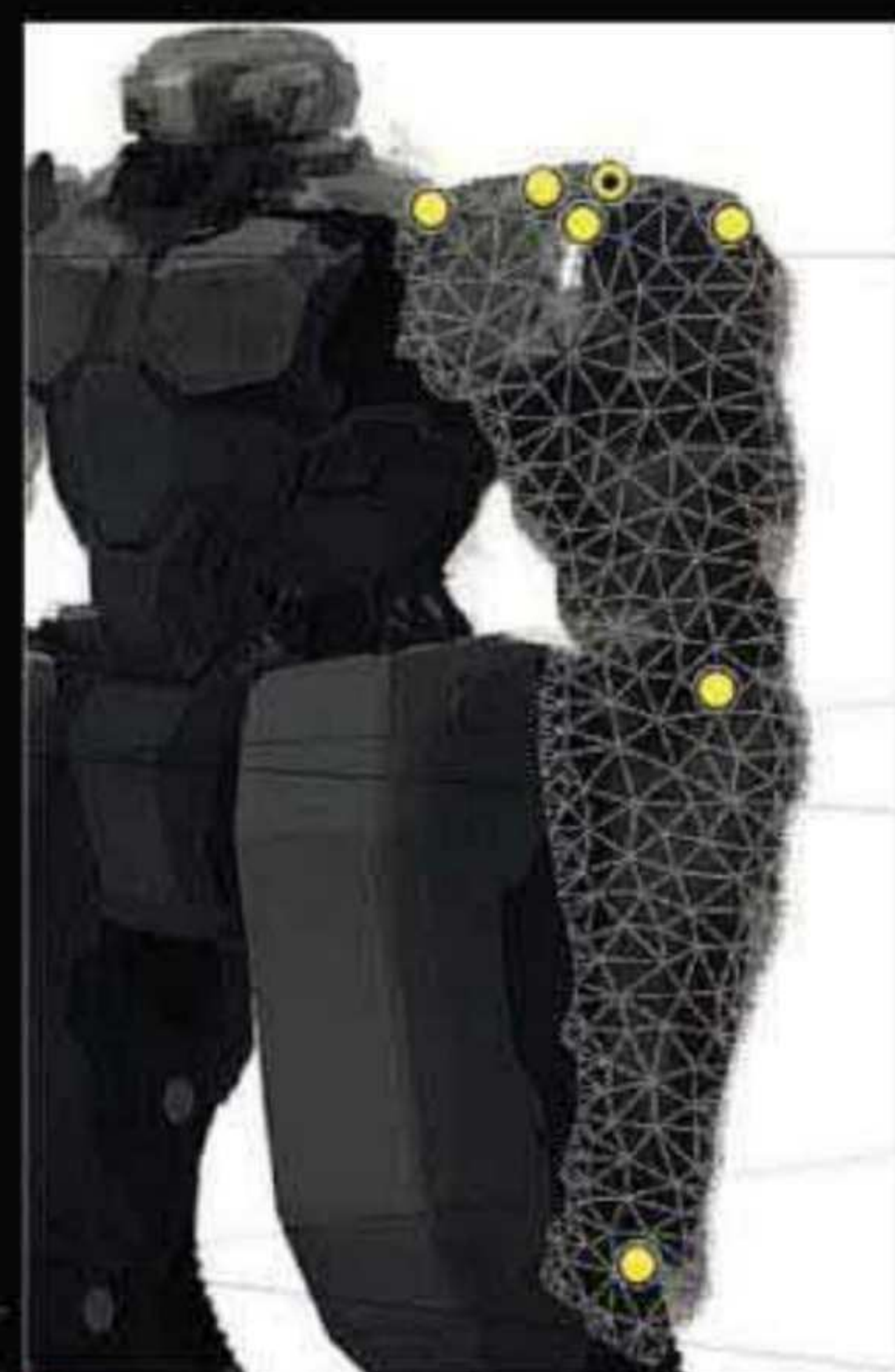
DVD Assets

The files you need are on your DVD in the Trevor Claxton folder in the Workshops folder.

PRO SECRETS

Vanishing Point Filter

This filter is invaluable for creating quick ground planes or wall coverings from a flat image or texture. You can also accurately place patterns or text across any flat plane or set up a perspective grid by simply drawing directly in the filter UI or pasting in a source image. You'll quickly find it an important part of your toolbox.



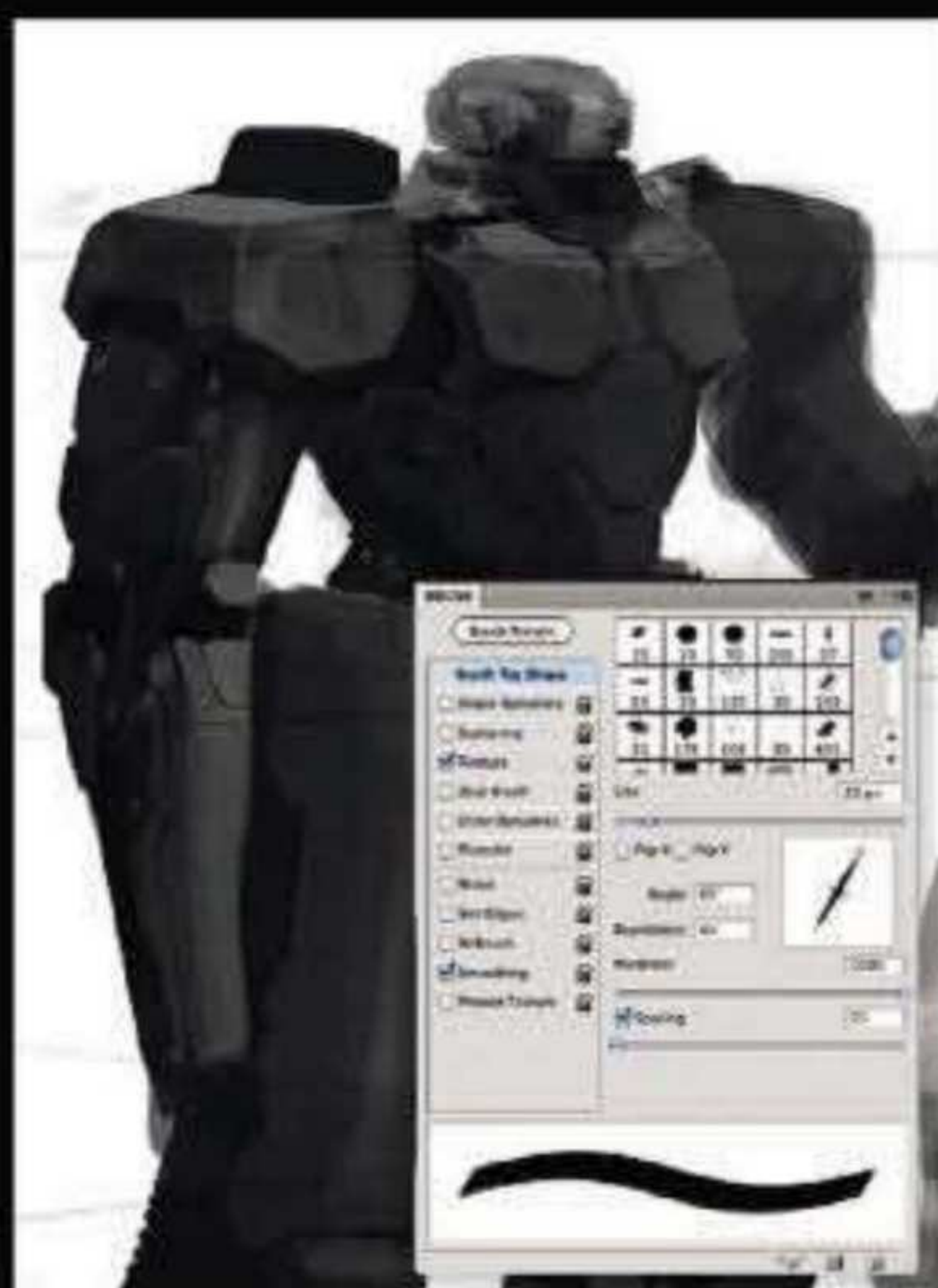
3 Finalising the design elements

Now that I've decided on materials I start on the facing arm, mixing organic forms and hard surfaces. I envisage the organic forms as a nano-material that's flexible with a hard, rubber-like finish. This enables me to play with how the hard surface and organic materials fit together. Because of the flexible nature of the nano material the connection points can be as complex as I want. I'm not happy with the angle of the arm so I use the Puppet Warp tool to bend it at the elbow.

In depth Unify concept elements



Workshops



4 Brush settings

Now that I'm getting my design down, I try to correct the mech's perspective. I access the Brush Tip Shape tab in the Brush palette and adjust the angle of my brush. I turn off the Transfer tab to eliminate opacity effects. At this point I'm just Shift-clicking in big lines and planes by clicking, holding Shift and clicking the end point of the stroke I want to make. This is a fast way to achieve clean lines and planes. I add a second perspective point to use as a guide.

PRO SECRETS

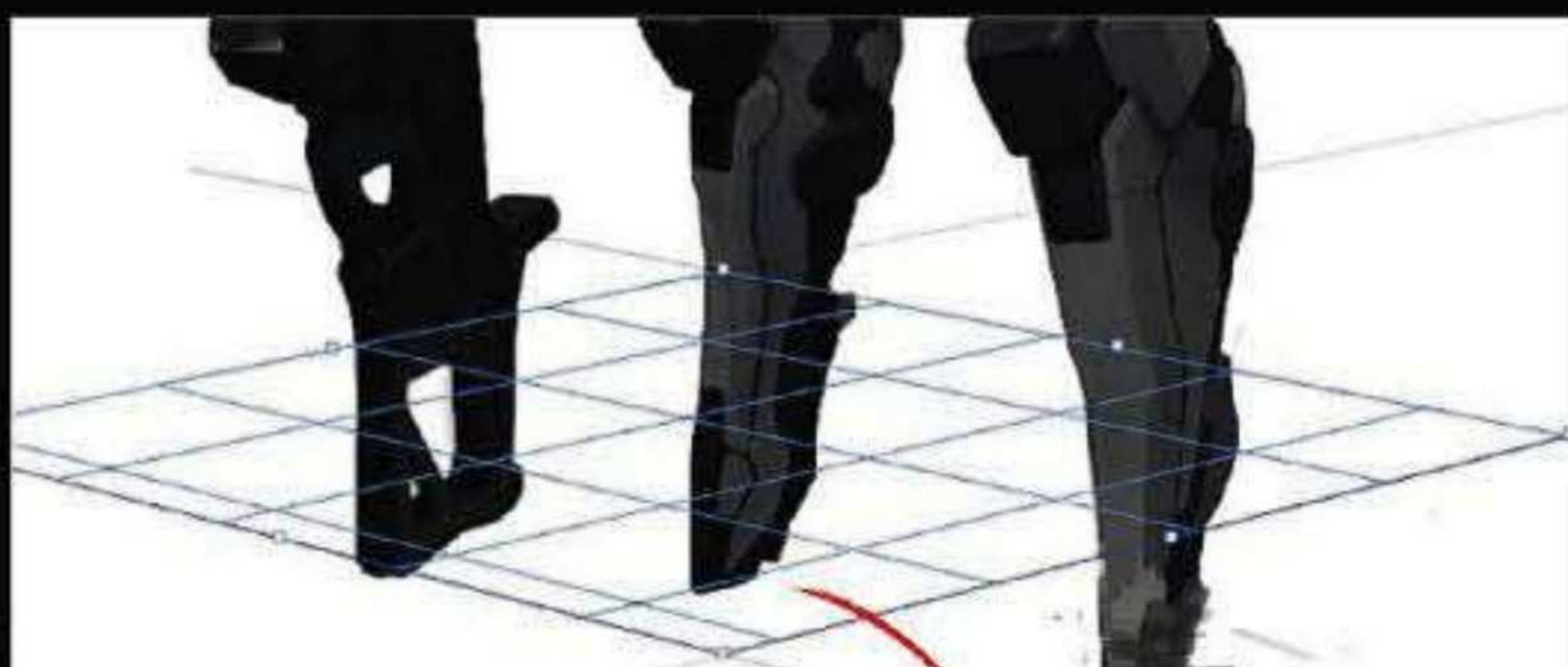
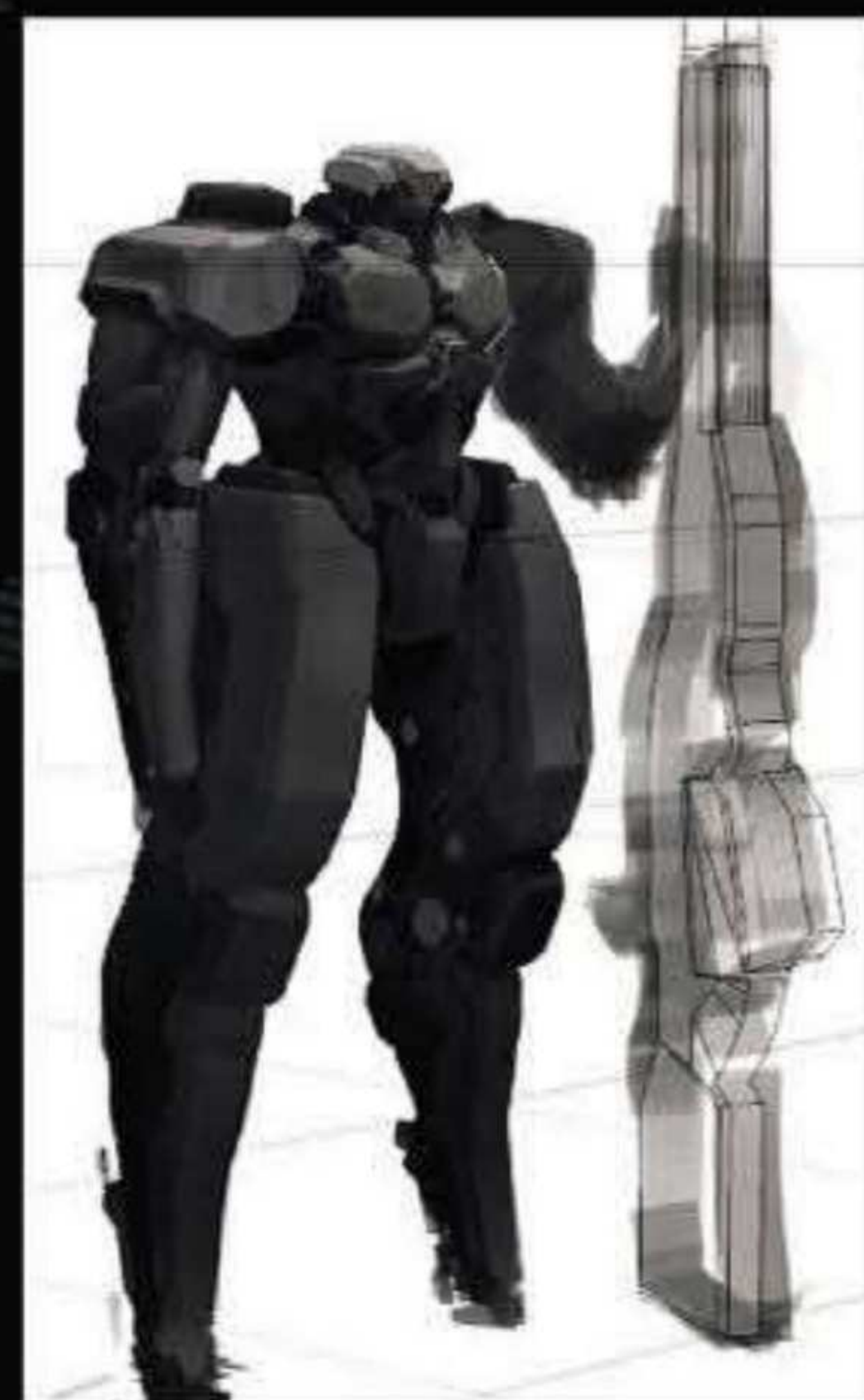
Create custom shortcuts

By going to Edit>Keyboard shortcuts you can find any function in Photoshop and give it your own unique shortcut. This is especially useful for commonly used functions that don't have one. For example, I've set up F1 as the shortcut to Flip Image

Horizontally so I can quickly check my image for balance issues. Set them up for your most commonly used tools and see how much time you save.

6 The perks of simple SketchUp models

It's time to flesh out the gun a bit more, so I load up SketchUp and import a Jpeg of my image as a Matched photo. This enables me to set up the perspective in the program to match the perspective grid that I've laid out in my drawing, by matching up the red and green axes. From here I create a simple rectangle that I extrude into a 3D shape using the Push-Pull tool. I then use the Line tool to draw in the shapes I want to remove before pushing them to the opposing face, which eliminates them. From there I make a few more adjustments and then export the file as a Png. I place this file into my concept image and match them up. This acts as a decent framework for the perspective of the rifle. I don't have to commit to the model, but it does come in handy as a reference device.



7 Ground plane and the Vanishing Point tool

This is a good time to drop in a ground plane. I want it to inform more about the overall design of this world, so I decide on an industrial-looking panel and grating system. I draw one quickly with the Marque tool, add a few details, then dupe it and make variants. I then line them all up and copy the layer. Now I open up the Vanishing Point filter, line up the waypoint with the perspective grid, paste in the copied image and move it into place. I make a mask to block out the mech from the ground.



5 Massaging forms into place

I start focusing slightly more on the accuracy of the forms that I'm dropping in. The mech's far arm isn't in the right position and so I use the Liquify tool to push it into a more natural angle. I continue to do this in one area or another throughout the course of the painting. The front thigh planes are looking too flat so I Transform Warp them into a slightly rounded shape to keep the design looking interesting.



Shortcuts

Liquify

Ctrl+Shift+X (PC)

Cmd+Shift+X (Mac)

Use this in Photoshop to adjust elements in your artwork quickly.

8 The pilot

I want to relate the pilot's costume to the mech's, but have it contain enough differences so it doesn't feel stale. I use a few different materials, to reinforce the common manufacturing ideas of this world. Due to her driving position in the mech she'll need flexibility around the waist and hips, so I keep it simple. I like the idea of bulky yet soft armour, so I push her silhouette out a bit more. To imply a war-torn world I add scars to her face to hint she's seen a lot of combat. Plus it just looks cool!

In depth Unify concept elements

Shortcuts
Scrubbing
brush resize (CS5)
 Alt+Ctrl+right-click (PC)
 Cmd+Opt+click (Mac)
 Drag left and right for
 size or up and down
 for softness.



9 The drone

At this point the design is so well established that the drone's design will be a breeze. Any sniper is going to need a spotter and that's just what this drone will be. I keep the size small and compact so that more than one unit can dock in the rear unit of the mech. I quickly paint in a simple shape for the body, then use the Outer Glow layer style set to Multiply to outline a few ellipses, which become the lift unit. A few details later and the unit is done.

10 Adding colour

I use a selective Color Adjustment layer to tone the piece and then add a Soft Light layer above it. On the Soft Light layer I use a grungy scattering cloud brush and paint in a sloppy colour. I then adjust the colour and opacity of these layers until I achieve an interesting, uneven texture with colour variations over the whole mech. I repeat this for the pilot, spotter unit and rifle.



11 Scratch and damage details

I use a dirty textured brush to follow the edges that would receive more surface contact in black on a Soft Light layer. I then create a Color Dodge layer and use a lighter colour to create exposed metal bits over the scratched black areas. The same brush made larger creates imperfections on the larger forms with a light stroke and either fading or erasing it back.



12 The fun part

At this point the bulk of the rendering and colouring is complete, so I move on to the little details that add a bit of realism. Adding small bits of text, warning symbols and graphics to a concept can easily make it stand out from the crowd. I start by looking for areas on the mech where branding and cautionary text would be likely to be found, such as joints, vents and moving parts. I use my predefined text block brushes and stamp them into these areas before transforming them to fit the surface. At this point I just erase or Color Burn them to fit the lighting situation and move on to the next stamp. These don't have to make a lot of sense – they just have to look interesting.



ON THE
DVD

**WORKSHOP
BRUSHES**

PHOTOSHOP

**CUSTOM BRUSH:
SCRATCH BRUSH**

This brush can be used to make a whole range of damage and scuff marks. Vary the size of the brush, or pressure of the stroke, to achieve different results.

13 Finishing

At this point I think I'm pretty much done. I take a step back, both proverbially and literally, from the image and think about what, if anything, can be improved. After some chin stroking, I decide on adjusting my levels and perhaps adding in some more shadows with a Soft Light layer or Dodge in some highlights. I've now established enough of this world, through materials, design philosophy and implied manufacturing techniques, that I feel contented enough to move on to other concepts within this world with relative ease. ■

Image by Kekai Kotaki
 © Wizards of the Coast LLC.
 Image used with permission.

d'artiste

DIGITAL ARTISTS MASTER CLASS

CHARACTER DESIGN



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 online at www.ballisticpublishing.com

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WWW.CGSOCIETY.ORG



FANTASY & SCI-FI DIGITAL ART ImagineFX Reviews



Artist's Choice Award
Software and hardware with a five-star rating receives the IFX Artist's Choice award!

The latest digital art resources are put to the test by the ImagineFX team...

11
PRODUCTS
ON TEST



HARDWARE

104 BenQ VW2420H

Looking for a new monitor that will reproduce image colours faithfully and make your work stand out? This display could be what you need.

BOOKS

106 New reads

d'artiste: Character Design;
The Art of Kung Fu Panda 2;
Zombies! An Illustrated History
of the Undead.

TRAINING

107 Comic Book Pin Ups

Joe Benitez paints sexy women.

FILMS

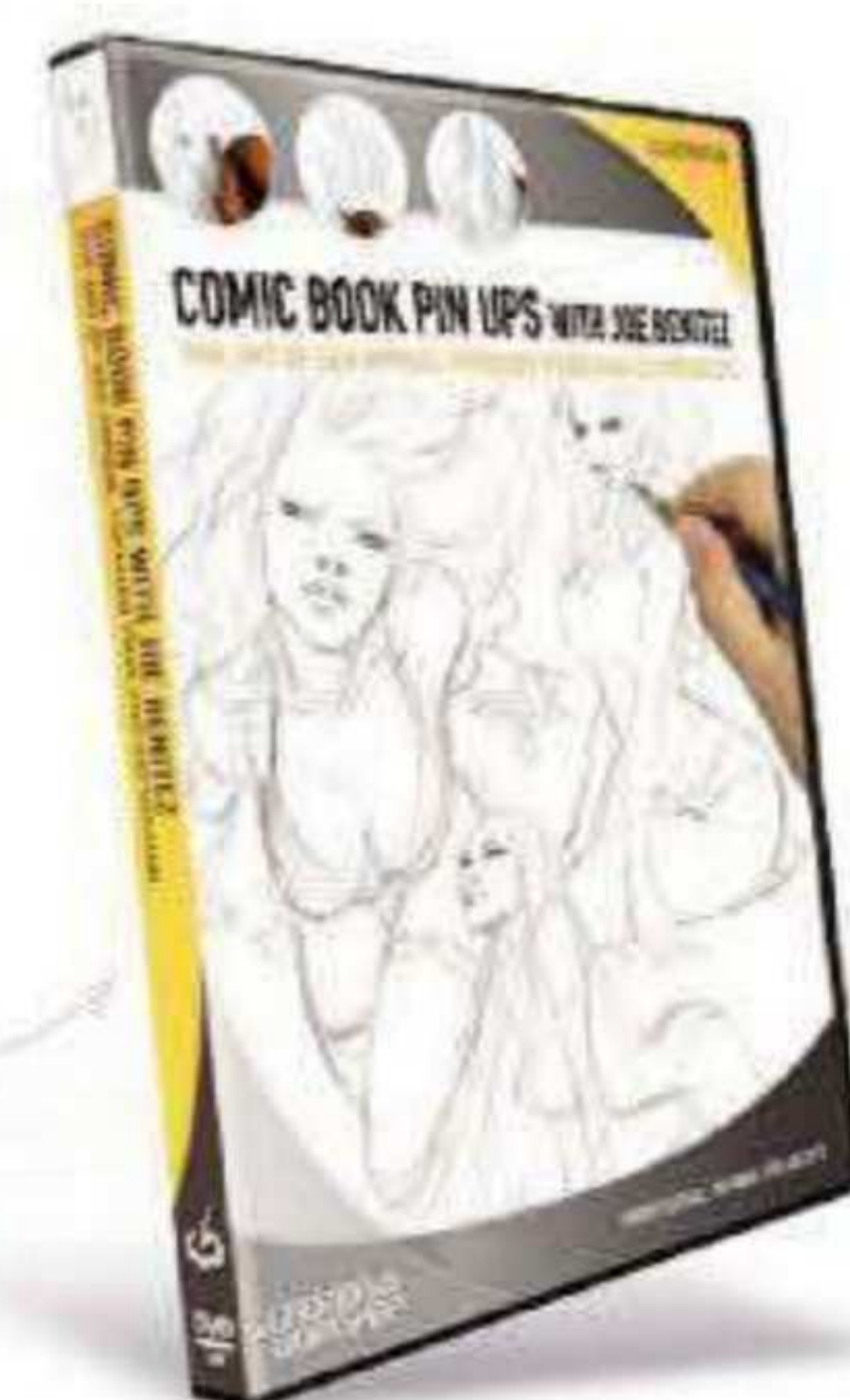
108 New movies

Tangled; Wooki the Demon
Slayer; Spartacus: Blood and Sand.

VIDEO GAMES

110 New games

Duke Nukem Forever; Thor:
God of Thunder; Mortal Kombat.



RATINGS EXPLAINED ★★★★★ Magnificent ★★★★★ Good ★★★★★ Ordinary ★★★★★ Poor ★★★★★ Atrocious



The widescreen 16:9 ratio gives you plenty of room to arrange your working area and keep all your most-used tools and palettes visible.

BenQ VW2420H

MAC
&
PC

BIG SCREEN This large and stylish LED display offers fantastic image quality for digital artists at an amazing price

Price £144 **Company** BenQ **Web** www.benq.co.uk **Contact** Via website

For artists in search of the right monitor there are a number of important considerations. While size and maximum resolution are key, the most crucial concern is how well the monitor reproduces colours.

No matter how large the screen is, or how many pixels it can display, if the monitor is poorly calibrated for colours then this can have the biggest impact on your work. Evidence of poor colour reproduction includes prints not

looking the same as they do on screen, as well as discrepancies in the piece when viewed on different computers.

The first thing that strikes you when you turn on the monitor after plugging it into your computer is the vibrancy of the colour. On its default settings, the picture appears too bright, but with a quick tweak of both brightness and gamma, the images look superb, especially for a monitor at this price.

Rather than the more common Vertical Alignment (VA) technology

behind the panel, the BenQ VW2420H employs Twisted Nematic (TN) technology that uses the liquid crystal elements of the display to create deep blacks and bright whites. What this means is that the 3000:1 contrast ratio of this monitor is fantastic. Making sure that the contrast between light and dark is as close to perfect as possible is a key factor in graphical fidelity, and the VW2420H performs admirably.

In almost all graphical aspects, this monitor outperforms its rivals of a

YOU COULD ALSO TRY...

OTHER MONITORS

There are plenty of alternative monitors for your digital art, depending on your budget. Here are three of the best...



BUDGET MONITOR ViewSonic VX2439WM

Just because you're on a tight budget doesn't mean you have to settle for poor image quality and a small screen size. The ViewSonic VX2439WM combines very good graphics with a large 24-inch screen. It's also excellent at displaying moving images, which is ideal for film editing and animations.

Price £130

www.viewsonic.com



MID-RANGE MONITOR HP W2558HC

The HP W2558HC offers amazing image control, especially after a bit of calibration. It has a USB hub built in, so you can quickly view images from a digital camera without having to turn your computer on. This monitor is also capable of high resolutions of 1,920x1,200.

Price £362

www.hp.com

Hardware BenQ VW2420H



The BenQ VW2420H's LED technology offers great contrast ratio as well as a super-thin body. Despite the 24-inch screen size, its small footprint means this monitor won't take up much room on your desk.

“With a quick tweak of gamma and brightness, the images look superb, especially for a monitor at this price”

similar price – it's hard to believe you can buy it for £144. Its only big flaw is the slightly slow response time, which means that moving images aren't refreshed as fast as on some other monitors. This can result in movie or game playback that's not as smooth as you'd hope. If you work mainly with still images then this won't be a problem, but if you're an animator then it might give you pause for thought.

The VW2420H is an attractively designed monitor. Although the bezel

We were so impressed with the monitor when we tested in the ImagineFX office that we took it on the road with us to Kapow!, where it garnered more than a few appreciative comments.



DETAILS

Features

- 24-inch display
- 1,920x1,080 resolution
- 3,000:1 contrast ratio
- 20,000,000:1 dynamic contrast ratio
- Pixel pitch 0.276mm
- 178 degrees horizontal viewing angle
- 178 degrees vertical viewing angle
- DVI input
- VGA input
- HDMI input

System Requirements

Mac & PC compatible

Rating



that surrounds the screen is wider than on a lot of other monitors of this size, the colour combination of black and muted gold gives it a stylish look. The buttons located on the bottom of the monitor are labelled on the front. This might seem like a little thing, yet it's surprising how many manufacturers decide not to include any labels for the hidden buttons. With these unobtrusive labels you can navigate the monitor's built-in menu easily – essential for trouble-free calibration.

At 24 inches, this is a large monitor that gives you a lot of space to work with. The 16:9 ratio makes it possible to have a number of different windows open while you work, without everything becoming too cluttered. Another benefit of LED technology used by the BenQ is that it means the monitor panel is a lot thinner than standard LCD displays, giving you plenty of space on your desk. At only 3.9kg it's incredibly light, and power consumption is kept to a minimum.

This is a fantastic monitor that, with just a small bit of tweaking, can give you amazing colour and image quality for not much money at all.



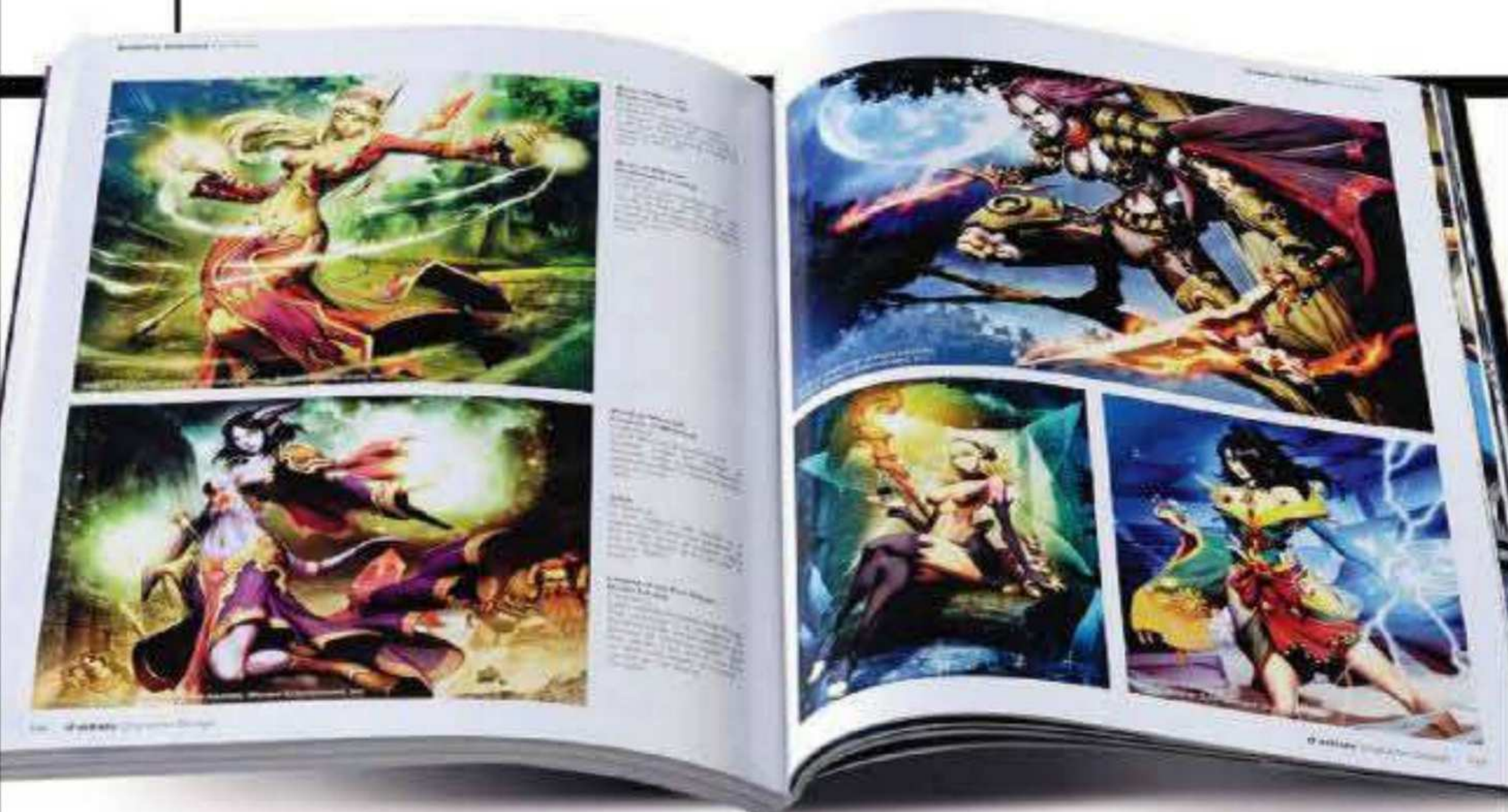
HIGH-END MONITOR NEC SpectraView 2690

This provides professional-class quality for digital artists. Some of the best images available on monitors are made possible here with excellent built-in colour control options, and the included EyeOne calibration kit. The price is high, but if you're serious about digital art this could be one of the best purchases you'll make.

Price £1,136

www.nec-display-solutions.com

Reviews



d'artiste: Character Design

CLASS ACT With a solid foundation of great art from great artists, Ballistic's latest is an industry leader

Editor Daniel Wade **Publisher** Ballistic Publishing **Price** £59
Web www.ballisticpublishing.com **ISBN** 9781921002915 **Available** Now

Ballistic is renowned for producing a range of inspirational digital art titles, but of all the company's series, d'artiste seems to be the most focused.

While Exotique offers the most 'beautiful' digital art, and Exposé the 'finest' (both featuring hundreds of pieces of art from as many artists), d'artiste narrows its scope to one subject and takes an in-depth look at a handful of masters. This enables the reader to pick over the approach of artists to their subject, and to get closer to their varied styles.

The ninth in the series moves away from previous themes of 3D modelling, matte painting and concept art to focus on character design. Anne Pogoda, Kekai Kotaki and this month's ImagineFX cover artist, Gonzalo Ordóñez Arias, all vie for the spotlight, offering very different approaches to various character briefs in the form of succinct tutorials and galleries.

Anne is first, with her female character variations, anime-style individuals and a tutorial on how to rescue a character design by combining two images. If you enjoy the art of Mélanie Delon and Marta Dahlig, then you'll love the simple compositions of enchanting women in which Anne specialises.



Kekai brings years of experience as a concept artist at ArenaNet to the party. Using his work for various Guild Wars titles as source material, there are 36 character designs in total from the Hawaiian artist.

Then there's Gonzalo, and of all the tutorials, it's the Chilean's that offers the most detail and a greater sense of moving from sketch to finished piece.

As well as their tutorials, each artist offers a personal gallery and an invited gallery, where they can discuss the art that inspires them. This is a stroke of genius, because there's something intrinsically fascinating about getting into the minds of artists – especially ones of this calibre – to find out what artists they rate and why. However, the layout of Character Design is a little dry. Text blocks accompany images, with no visual

leads guiding your eye around the page. This works fine for the galleries, but when applied to the tutorials it doesn't allow the viewer to fully enter into the process of using software to achieve these images. This may not be a deal-breaker for fans of the d'artiste series, but when you consider the £59 price tag, it's the one resounding weakness in an otherwise top-notch publication.

RATING

Further reading...

Behind the scenes on the panda sequel, and hordes of the brain-hungry undead

The Art of Kung Fu Panda 2

Author Tracey Miller-Zarneke
Publisher Titan Books **Price** £25
ISBN 9780857685292 **Available** Now
RATING



Titan's latest 'Art of' book is an inspirational fist in the face for all would-be concept artists. Take character design: you'll find pencil and marker sketches, digital paints and Maya models, with storyboards showing the beasts in action. Not all the creations are revealed as final renders, but that's okay – the journey is invariably more interesting than the destination.

The sequel's environments prove just as engaging, with models and maquettes being thrown into the mix. A detailed look at a key action sequence, from rough sketches right through to final lighting, rounds things off nicely. Key players contribute to the book's insightful text, meaning this useful resource manages to inform, not overload.

Zombies! An Illustrated History of the Undead

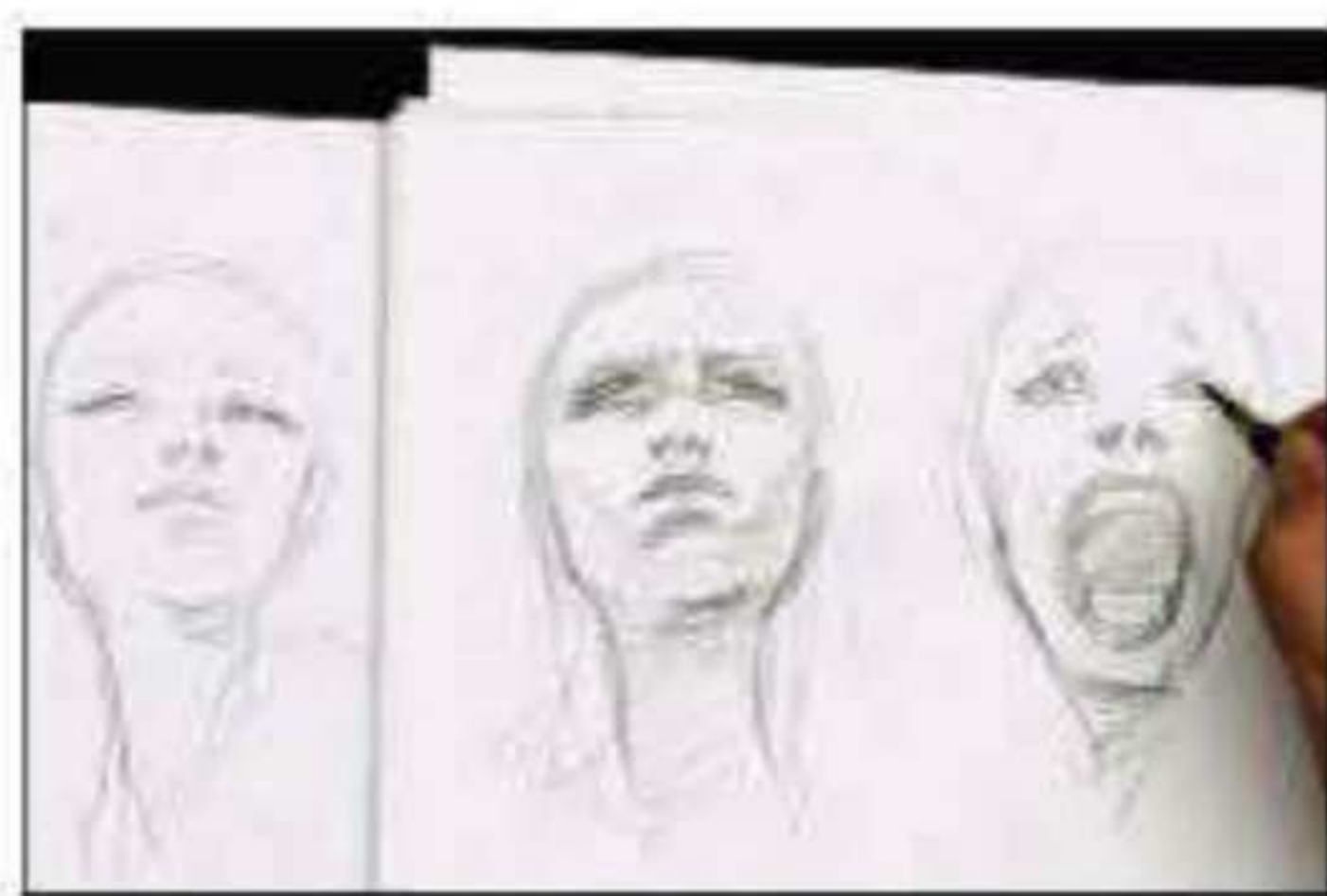
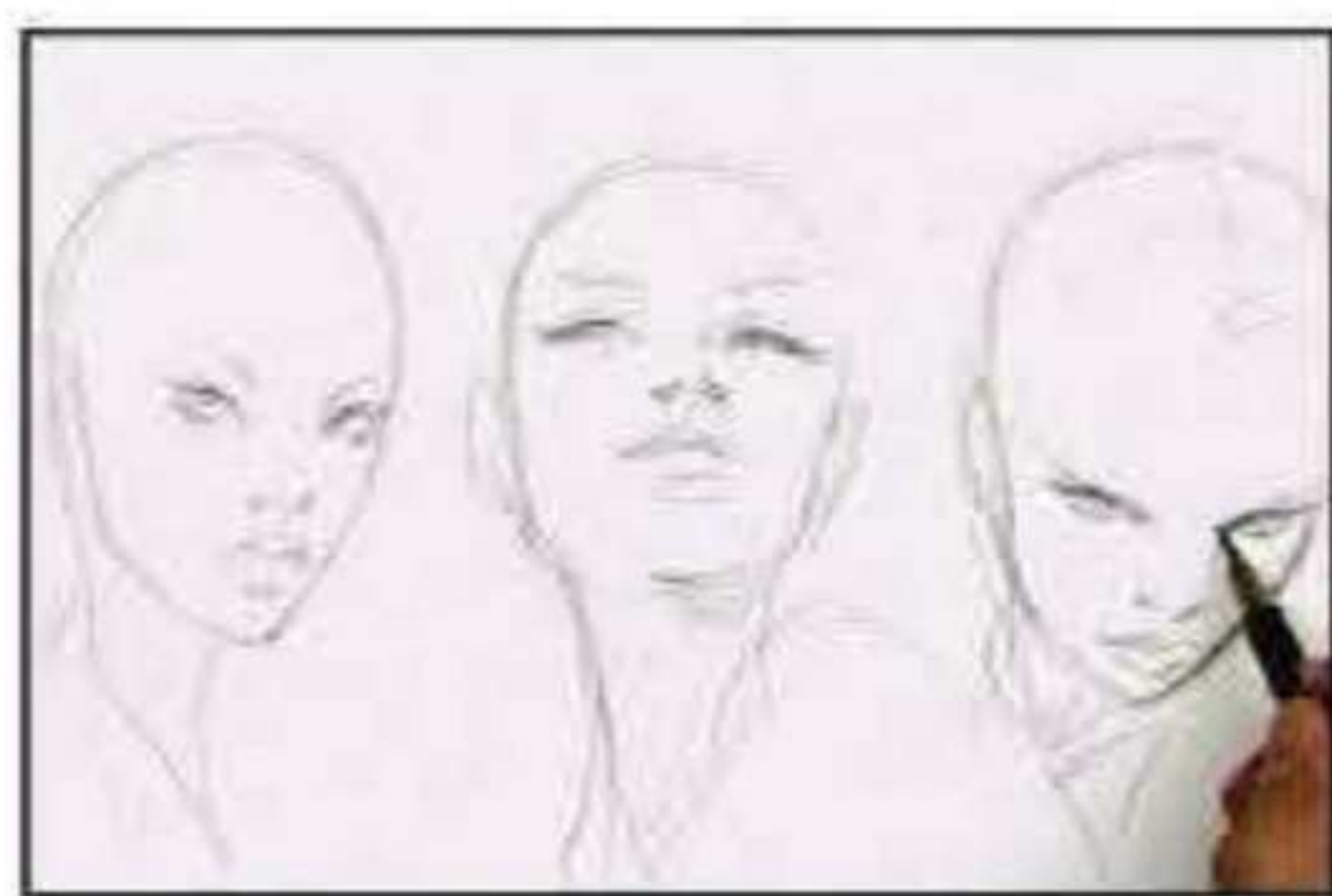
Author Jovanka Vuckovic
Publisher Ilex **Price** £18
ISBN 9781907579103 **Available** Now
RATING



You may be able to guess the subject matter of this book from its title, but you'll be hard pressed to predict the sheer scale of zombie love that's found within. Pooling zombie art and photos from films and books, Zombies! is an undead treasure trove.

Looking back further than George A Romero's Night of the Living Dead to zombie roots in both Haitian voodoo and 19th century literature, this book charts the slow, putrid rise of the zombie genre in microscopic detail.

Updated to include films such as Zombieland and [Rec], and with a foreword from the modern master Romero himself, this is a decent overview of the eternally popular horror characters.



Purchase this video to see an accomplished comic artist at work...



...but you'll need to look elsewhere for instructional advice on how to improve your comic creations.



SAMPLE
ON YOUR
DVD!

Comic Book Pin Ups with Joe Benitez

GOOD GIRLS The artist behind some of the sexiest women in comics opens his sketchbook, but doesn't show you how it's done

Publisher The Gnomon Workshop **Price** \$49 **Format** DVD/Download **Web** www.thegnomonworkshop.com

Joe Benitez's ability to draw sexy women has established him as one of the art form's most skilled practitioners. This video gives you the chance to learn how he creates his curvy women. In theory, anyway...

Early chapters see Joe tackle a series of rapid-fire sketches, with initial gestural lines developed into full figures. Several figures are united into a multiple-character composition for the video's most finished artwork, before Joe turns back to sketching to explore more specific areas, such as classic pin-up types and conveying emotion.

The reliance on sketching is what leads to this training session's flaws. Joe comes across as an instinctual artist who's absorbed principles like head construction to such an extent that he doesn't need to work them out on the page. Instead, he's able to rough out a head, and then draw in detailed and foreshortened facial features straight away. That's impressive, but

DETAILS

Topics covered

- 3D depth 2D space
- Conveying sex appeal
- Posing the hair
- Finding accurate proportions
- Foreshortening
- Drawing females vs drawing males
- Expression and emotion in the face and pose
- Classic pin-up pose breakdowns
- Twisting the spine for more dynamic poses
- Keeping the female face young
- Drawing the face in various angles and emotions

Running time
152 minutes

Rating



not helpful for someone trying to learn figure drawing.

Joe's narration adds to the frustration: he touches on many valuable areas without developing them so they're useful. For example, he mentions that the size of the head dictates the size of the body, but doesn't explain what those proportions are, or in what ways idealised or fantasy figure proportions can differ from real-life proportions. The theme driving the sketches' creation is also underdeveloped. There's little discussion on how to develop the visual shorthand for faces and figures that's a prerequisite of comic book art, or acknowledgment of the pin-up art tradition so you can see how a character could be extended beyond the sultry expressions that Joe favours.

Of course, there's some value in watching Joe create these pieces, but watching a comic book artist draw pin-ups isn't the same as learning how to draw comic book pin-ups.

ARTIST PROFILE

JOE BENITEZ

Joe Benitez has worked on flagship comic book titles including JLA, and Superman/Batman for DC Comics and The Darkness for Image Comics. He also co-created the sci-fi series Weapon Zero and the fantasy mini-series Magdalena: Blood Divine for Image. In 2005, Joe published his mini-series, Wraithborn, through Wildstorm. In 2009, he stepped in to finish up Michael Turner's run on Soulfire.



Joe's busy working on a new creator-owned series, Lady Mechanika, published by Aspen Comics.

www.joebenitez.com

Reviews



A classic Disney fairy tale with a modern twist, Tangled has something for everyone.

Tangled

MANE EVENT Disney's latest, featuring a hirsute heroine and an elegantly coiffured hero, is a cut above the rest

Distributor Disney **Cert** PG **Price** £18 DVD (£23 Blu-ray) **Available** Now

Tangled features the same big-eyed froth we expect from Disney: a cute princess in distress, an affable hero and a whole barnyard of animal sidekicks. However, it's the studio's 50th animated feature film, and that landmark clearly encouraged the House of Mouse to pull out all the creative stops.

Described as a three-dimensional painting by the movie's animation director Glen Keane, Tangled looks fantastic. From the outset Disney wanted this re-imagining of the Brothers Grimm fairy-tale Rapunzel to feel different. It has a soft, lush feel that's reminiscent of traditional animation with the depth of modern CGI; no wonder the painterly

strokes of Craig Mullins were employed to design the film's castle scenes. With this in mind, it would have been handy to have more features on the disc that delve into the techniques used and the art behind the movie. Instead, the kids get to check out extra scenes and extended songs, so someone's going to be happy.

The attention to the animation and CGI look isn't at the expense of the script or pacing. Disney's Rapunzel is a feisty, frying pan-wielding girl who, despite being held captive for 18 years, remains cheerful right up until the movie's darker moments. It opens with hero Flynn narrating, "This is the day I died," so you know

Tangled has an un-Disney twist in its hair extensions.

While most Disney movies are like watching Dr Phil set to the soundtrack of Wicked, Tangled feels unique. It's colourful and romantic – how fairy tales should be – with just enough charm and cynicism to win over the adults. If you can stomach the saccharine songs and blunt life lessons, Tangled's unique blend of old and new techniques is surprisingly rewarding.

RATING



Tangled's painterly concept art was used to create the film's mix of CGI and old-fashioned animation.

Also look at...

A time-travelling mix of fantasy action, and a series of swords, sandals 'n' sex



Woochi The Demon Slayer

Distributor Cine Asia

Certificate 15

Price £18 DVD (£25 Blu-ray)

Available Now

RATING



Opening in 14th century Korea, three monks unleash a horde of shape-shifting goblins previously locked away by an archgod, and in the process lose the magical pipe that can seal them away.

Finding the pipe, Woochi must battle the goblins and their master, a quest that takes him into the present day.

Woochi rises above the norm with some inventive design choices. The goblins resemble giant armour-clad rabbits and characters are imprisoned in freshly inked paintings. The quirky direction from Choi Dong-hoon is reminiscent of Terry Gilliam's work: scenes are set up in one timeline and played with in another as Woochi and his companions are pulled from one chaotic scene to the next.

Although most of the effects scenes have been seen before, in everything from The Matrix to Superman, Woochi carries it with an offbeat style.



Spartacus: Blood and Sand

Distributor Anchor Bay

Certificate 18

Price £30 DVD (£35 Blu-ray)

Available Now

RATING



This retelling of the legend of the Thracian slave who defied the odds to become a champion of the arena and rebellious leader made headlines for its graphic violence, explicit sex scenes

and colourful language. That aside, Spartacus is closer to a moving, live-action comic book than anything we've seen to date.

While the musclemen prowl the arena glaring moodily, sweating and slicing out intestines, John Hannah and Lucy Lawless are the real stars of the show as the Romans Batiatus and Lucretia, anchoring the violence of the arena in a litany of foul-mouthed rants and politically murderous schemes.

The hours of bonus content reveal some of the tricks of the show, including a closer look at the gruesome make-up effects and a gripping audio commentary on the series finale, Kill Them All. It sums up the series perfectly.

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Track down women-stealing, beer-swilling aliens and beat them up.

Duke Nukem Forever

TITLE FIGHT The big man returns from the wilderness, lights up a stogie and picks up from where he left off

Format PC, PS3, Xbox 360 **Publisher** 2K Games **Price** £50 **Available** 10 June

It's been in development for 13 years, so it's easier to think of artists who haven't worked on Duke Nukem Forever then attempt to list those who have toiled away on the title. Now owned by first-person shooter developer Gearbox, the game with the apt name is finally here.

While the final game has a distinct Gearbox feel to it, ultimately Duke Nukem Forever is a 3D Realms's title with the style and design remaining extremely close to the imagery created by the game's original artists, Chris Smith, Trammell Issac and Layne Johnson. Filled with the kind of grotesque mutants and hulking sci-fi vehicles of the kind that originator

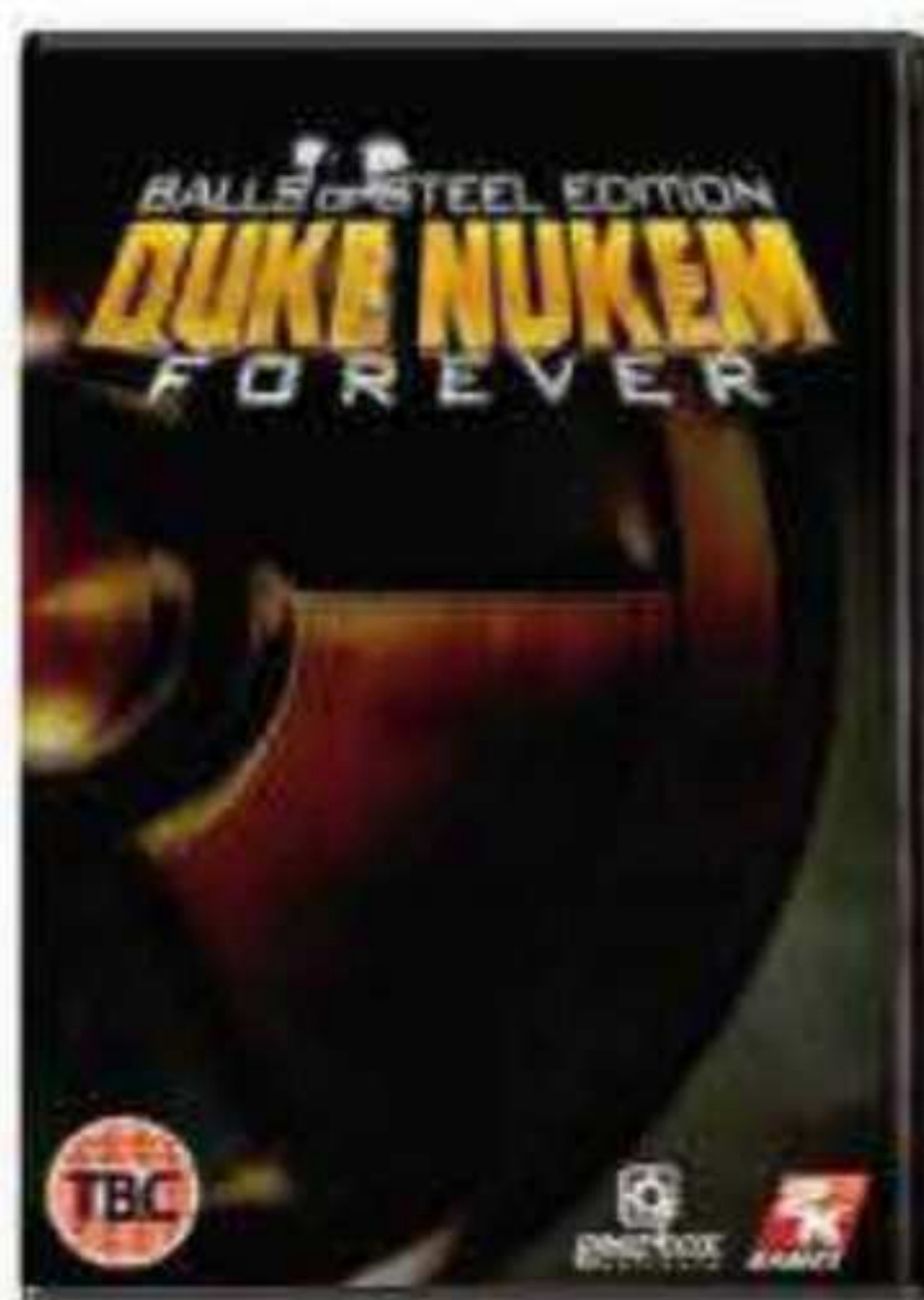
3DRealms was known for 13 years ago, Duke Nukem Forever is like a playful, violent, often sexist tour through a decade of gaming trends.

The Balls of Steel Edition comes packed with reams of extras, none more so enticing than History, Legacy & Legend: Duke Nukem Forever Art from the Vault. This 100-page hardcover book delves behind the design of the game, and is a treasure trove of design decisions and interesting concepts. There's also a comic, postcards, playing cards, poker chips, stickers, dice and a slick collectible bust of the big

man with the immortal words 'Carpe Nukem' inscribed below him.

Far from sneaking Duke back onto the shelves, Gearbox is celebrating the game's release. And so it should. Behind the visuals, revamped character designs and larger-than-life creatures, Duke Nukem Forever plays brilliantly. The title's exactly as expected: a rip-roaring, cartoon blast from the past that – thankfully – doesn't try to reinvent the wheel. It's lewd, crude and downright rude, and a sharp reminder that games can be outlandish fun.

RATING



Twenty years of gaming and the Duke's still got it.

Also look at...

A god who's handy with a hammer, and take part in some hard-core brawls



Thor: God of Thunder

Format Xbox 360, PS3, Wii,

Publisher Sega

Price £35

Available Now

RATING

Marvel's mighty Norse god trundles onto consoles in the shape of a poor man's God of War in a prequel that takes place before the events of this summer's big screen Mjölhnir-wielding adventure. Unfortunately, both story (penned by comic book scribe Matt Fraction) and gameplay has more than a whiff of cash-in about it.

The goal is simple: battle through multiple worlds, facing foes culled from the comic using Thor's nifty hammer and magic attacks. Despite some luscious environments the character design leaves us a little cold. That said, the game's bosses fair better and have clearly had more freedom and creativity levied at them. Drawing inspiration from the comic art of Jack Kirby and Neal



Adams rather than the film's interpretation delivers more impressive designs. However, it's not enough to detract from the fact that Thor is a marketing exercise devoid of originality or flair.



Mortal Kombat

Format PS3, Xbox 360

Publisher Warner Bros. Interactive

Price £45

Available Now

RATING

The first time we found out about Warner's reboot of Mortal Kombat was when Vincent Proce leaked his redesigned characters onto his blog way back in 2009. Mature, aggressive and grounded in reality, this was how to revamp classic characters. Although elements of Vincent's designs remain, Ed Boon and his team have



maintained the campy, excessive nature of the original 1992 Mortal Kombat. The result is a fighting game that dances the fine line between warming old fans hearts and appealing to a

new generation of spine-pulling Kombatants.

It plays as good as it looks, too. The old Mortal Kombat combo formula ensures newcomers can find their feet, while old timers dig into the new characters' subtler attacks and story arcs. Yes, the character redesigns will grab the headlines, but it's the hard-core fighting gameplay that'll keep you hooked.

arts

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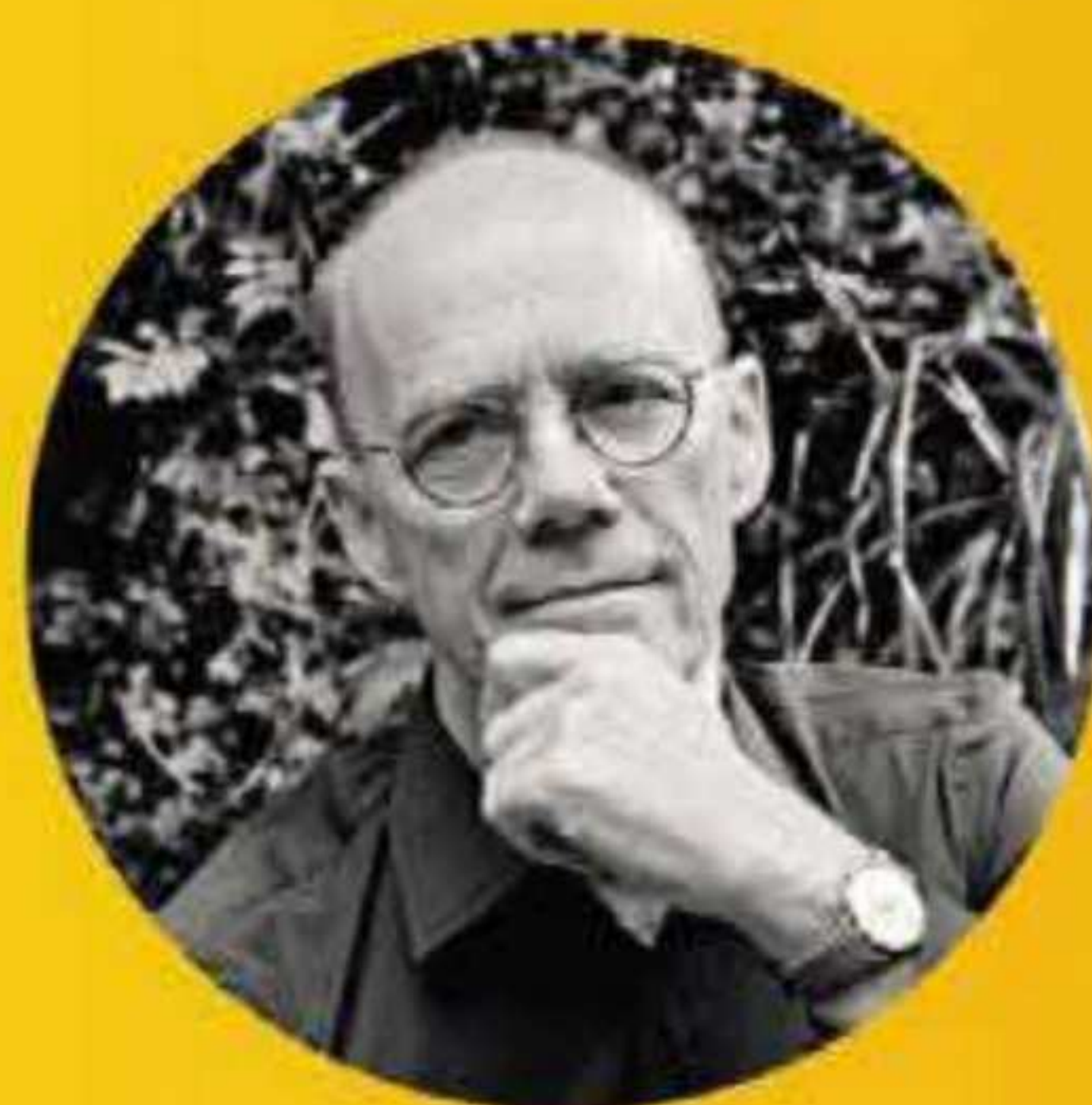
GRAPHIC DESIGN

Judge:
Dan Moore,
Studio Output



ILLUSTRATION

Judge:
Autumn Whitehurst,
iconic illustrator



TYPE

Judge:
Erik Spiekerman,
Edenspiekermann



ANIMATION AND MOTION DESIGN

Judge:
Richard Tilley, Artillery

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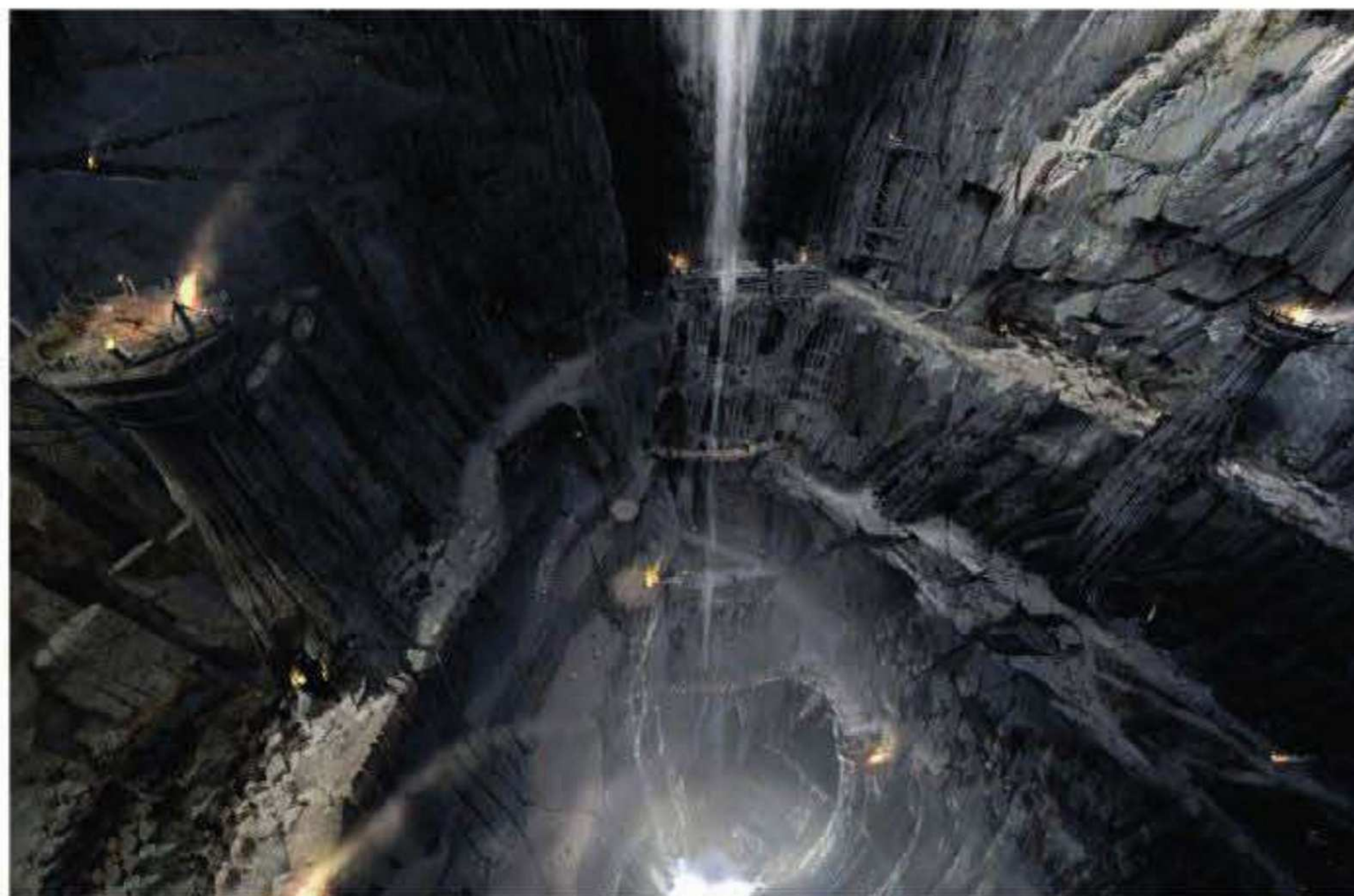
Studio profile



LOCATION Newport Beach, California, US **RECENT PROJECT** Hunted: The Demon's Forge **WEB** www.inxile-entertainment.com

inXile

FORGING AHEAD Ex-Interplay staff moved to the beach and fell back in love with making games. inXile proves that you can do big things in a small way...



Here's Kurt's concept for one of Hunted's downtrodden villagers.

Our goal with inXile was to create a company that still used the small-team mentality of making games with subtle touches and personality," says CEO Brian Fargo from inXile's beautiful Newport Beach office, just minutes from the warm sand. "It's the personality of the product - that's how we try to define ourselves. That, and hiring the best and the brightest. We were fortunate because we didn't have to start the company right away. We had the luxury of starting the company slowly and finding the best team members. We have the older generation and the younger guys who have no idea who we are."



It's a sentiment shared by inXile's art director Rob Nesler. "Because we're a small studio we distribute the concept development tasks throughout the art



department," says Rob as he explains how the size of inXile affects what he looks for in new artists. "I'm always biased towards a candidate who's able to create quality renderings of characters and creatures, technology and weapons, or environments - but always with attention to detail and lighting."

With 200 staff, inXile is a small studio, yet there's plenty of experience here. Brian founded Interplay in 1983, one of America's most successful games companies. Likewise, other key team members have worked in TV and video games going back decades. The studio's size means an artist who can turn a hand to many tasks is invaluable.



Concept art for Hunted: The Demon's Forge reveals the scale of the game's environments, including this descent into the foreboding Pit of Kala Moor.

One of inXile's first games was a reimagined version of Brian Fargo 1983 Apple II classic Bard's Tale. Here's the new bard, as seen in the 2008 game.

Someone who can demonstrate knowledge of anatomy and proportion, an awareness of how things are put together - clothes, armour, buildings and vehicles - along with a portfolio of



Given the hands-on approach at inXile, Kurt was able to concept and sculpt the Minotaur character, seeing his creation from drawing board through to game model.

ARTIST INTERVIEW

KURT
PAPSTEIN

Artist Kurt considers inXile his second home. Here's why...

Which character did you most enjoy creating/working on?

Wow, just one? That's a hard choice to make. It's either the Minotaur or the Smasher Spider. Both had unique challenges, but were a lot of fun to work on. Because both characters have so much personality we had a lot to work with when creating their visual identity.

Do you have any advice for our readers who are keen to create fantasy characters and environment?

You should always take into account the game's story. That's going to be the primary driving force behind the way the game looks and the way the players experience it. Adding personal touches to a character or a world is certain to make them richer and more interesting.

Who are your artistic influences and why?

The works of Paul Richards, Paul Bonner and Wei Wang are incredibly inspiring and always get me fired up. Artists like David Giraud, Josh Singh and Kevin Lanning – with their excellent skills in today's 3D software – have also been very inspirational throughout my time on Hunted.

What is inXile like to work for?

Working at inXile has been really great, very rewarding. Luckily, I knew most of the people working here before starting at the studio. It really does feel like my home away from home.

What is your process to create the games' artwork? Do you use Photoshop or stick to traditional methods?

When doing concepts I primarily work in Photoshop. However, it just feels faster sometimes to conceptualise through sculpting in ZBrush. When it comes to asset creation, 90 per cent of the character is completed in ZBrush.



As well as being a full-time artist at inXile, Kurt also teaches ZBrush at Laguna College of Art and Design.

kptoons.blogspot.com



PROJECTS The Bard's Tale, Line Rider, Fantastic Contraption



Hunted brings together traditional fantasy and action elements usually found in games like Gears of War, ensuring the world takes on a unique action-led feel.

3ds Max and Photoshop images will be in demand.

"I believe an artist in the games industry needs to spend millions of hours of drawing/drafting, life drawing, learning colour theory,

“The crucial thing to do is to pace yourself. The industry is a marathon of sprints”

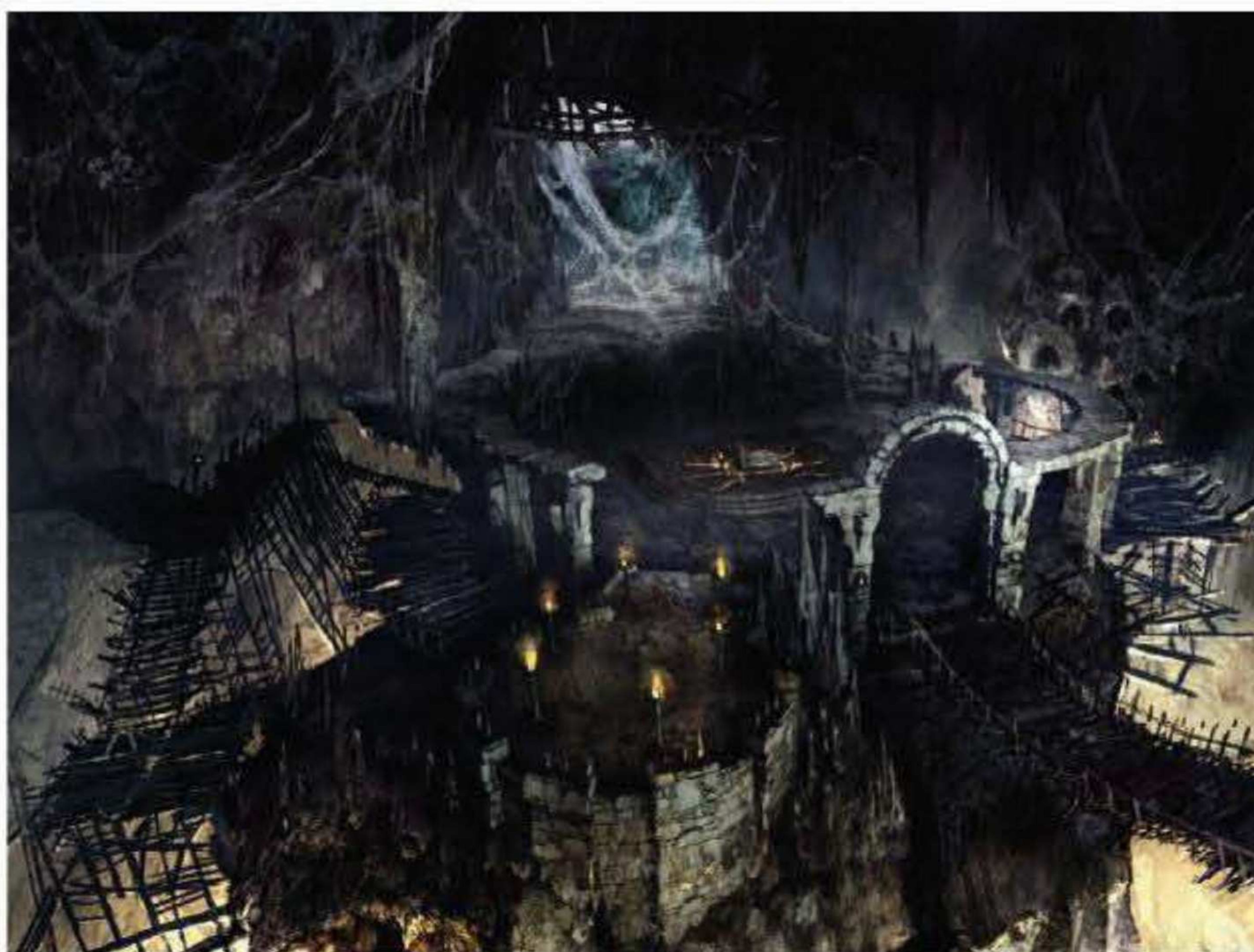
composition and so on,” confirms Rob. “Colouring outside of the lines is absolutely prohibited.”

A studio like inXile, with an old-fashioned desire to make great games with unique ideas and personality, has

to be clever about what it develops. By spotting a gap in the market and doing what you love and have experience of, you can find success. “We are students of the market and we look for the things that haven't been done or where there's a need. We want our team to be creative in that approach,” says Brian, before explaining how this fits with inXile's new console game. “One of the reasons we made Hunted was because we saw this opportunity to reclaim a category: the dungeon crawl. We were one of the pioneers in this genre and we wanted to infuse a modern take on combat.”

Taking the baton, Rob and his art team approached visualising for Hunted in a similar way. “I can't imagine a situation where we find these subjects uninteresting,” exclaims Rob of inXile's new swords and sorcery game, before offering some tips on staying creative. “The important thing to do, in general, is to pace yourself. Know that this industry is a marathon of sprints. Every project has its set of crunches, followed by another project, with a new set of crunches.”

With inXile's new game, Hunted: The Demon's Forge, garnering excitement among gamers it looks like the team could cross the finishing line as winners this summer. ●



The concept environment for the Spider's Lair is where you'll find one of artist Kurt Papstein favourite creations, the Smasher Spider.

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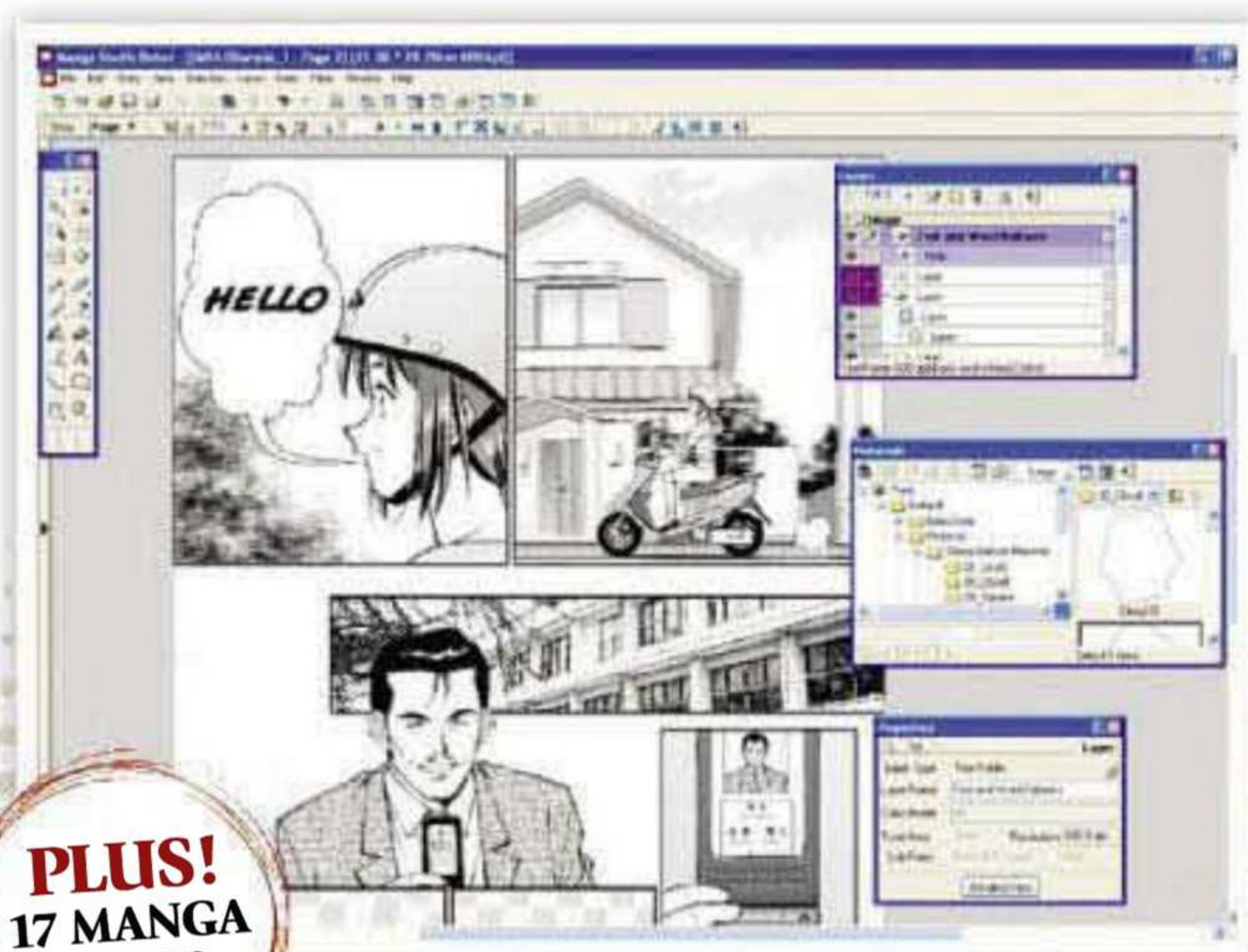
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The talented Genzoman paints a colourful manga character for this month's cover

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Erik Jones explains how to use filters and textures

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72 Bring manga to life with colour

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76 Paint lively manga panels

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80 Fill your art with moody lighting

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82 Apply filters and textures easily

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86 Painting the clothed figure

• WIP files • Final image



92 Achieve so much more in Painter 12

• WIP files • Final image • Video



98 Unify elements of your concepts

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TOP ART ADVICE!

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Walk the line Eric Vedder reveals his tips for painting manga line art

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FIND MORE Q&A ON PAGE 42

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